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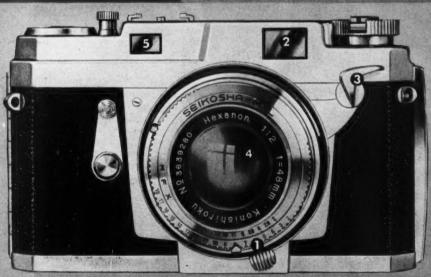
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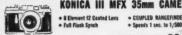
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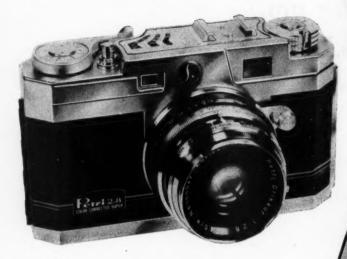
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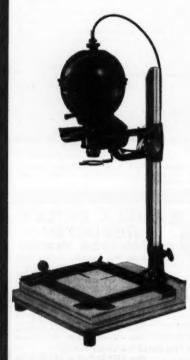
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GET THE MOST FROM YOUR 21/4:	
PORTRAITS by Patricia Caulfield	50
ODD ANGLES	54
FOR ACTION	56
USING THE SQUAREby Marjorie Thompson	58
WHEN TO CROP by Dorothy Jackson	60
201 PICTURE MARKETS: Where to sell your pictures	62
GREAT CAMERAS? FACT OR FICTION: A factual report on the Rolleiflex system	82
by Marjorie Thompson	86
SUPER SUPER GRAPHIC Has new view camera abilities, better press featuresby Andreas Feininger and John Wolbarst	
N. Y. PHOTO SHOW BETTER THAN EVER	102
8 WAYS TO HOLD YOUR 21/4 REFLEXphotographs by Frank Wolfe	
MODERN TESTS: An exclusive monthly enpreied of equipment	122

BABY	'S DAY	: Forget	formulas	for an	unusual					
						by	Myron	A.	Matzkin	94
THE	MOVIE	MAKER		***********	*************	by	Myron	A.	Matzkin	96

DEPARTMENTS

COFFEE BREAK WITH THE EDITORS		2
NEW PHOTO BOOKS		6
MODERN COLOR	by Norman Rothschild 2	0
WAYS AND MEANS	by Arthur Rothstein 23	2
35мм	by John Wolbarst 2	4
ULTRAMINIATURE	by Joseph D. Cooper 33	2
THE LARGE CAMERA	by Andreas Feininger 4	0
LETTERS TO THE EDITOR	40	6
DISCOVERY NO. 34: GEORGE JACCOMA	by Patricia Caulfield 8	0
MONTHLY CONTEST	90	0
NEW PRODUCTS	100	8
WHAT'S AHEAD?	by Lloyd E. Varden 113	2
SALON CALENDAR		3
PICTURES IN A MINUTE	by John Wolbarst 11	4
THE CAMERA CLUBS	by Mabel Scacheri 12	2

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Coffee Break with the Editors

THIS MONTH'S COVER . . .

Dolores Hawkins, no newcomer to the cover of Modern, is here again to emphasize this month's theme: the $2\frac{1}{4} \times 2\frac{1}{4}$ picture format. Photographer Wingate Paine posed her with a $2\frac{1}{4}$ reflex in available light, caught her on 4×5 Ektachrome Daylight Type film.

BACK FROM MOSCOW . . .

We ventured over to Grand Central not long ago and searched the labyrinthine corridors of the second floor for the right door (they all look deceptively alike). Finally found it. ASA, it said.

Everyone—well, almost everyone—knows that the American Standards Association was responsible for bringing uniformity to the application of exposure indexes—Scheiner, Hurter and Driffleld and all those other chaps notwithstanding. We take for granted the standardization of the exposure index, and the handy way many exposure meter manufacturers have calibrated their products accordingly. But imagine the chaos attendant upon the free determination and interpretation of exposure index by individual manufacturers. Sacre bleu!

Such anarchy did exist, until recently, in the world of projector lamp manufacture. No less than fourteen different types of "300-watt projection lamp" were on the market in diverse sizes and styles, and none interchangeable! Unless the prospective buyer approached his photo dealer with his burned-out bulb in hand, or, perish the thought, toted in the whole projector, he was more than likely to hurry home with the wrong one.

It was the news that ASA was bringing order out of chaos with its new projection lamp designation code (introduced in 1956) that lured us to Grand Central to see S. David Hoffman, youthful head of the American Standards Assn. Electrical Dept.

ASA, according to Hoffman, does not impose standards, but rather provides the machinery for their voluntary creation. Projection bulb manufacturers were cooperating beautifully in relabeling their products in accordance with the new code, he told us. Very soon it would be possible to order a new bulb by code alone, just as is now possible with radio tubes. In fact, bulb designations were soon to be assigned on an international basis. It had been so agreed at the International Electrotechnical Commission (IEC) meetings in Moscow last summer.

Ah, that was another thing we meant

to ask about—what was his reaction to pre-Sputnik Russia?

He found it very interesting, very pleasant indeed. His hosts were affable, cooperative and friendly. IEC meetings, attended by delegates from 27 countries, were held in the new (1953) 32-story Moscow University Building. Competent interpreters smoothed other language difficulties, although a surprising number of younger Russian delegates spoke rather fluent English.

Time for sight-seeing? Opportunity for picture taking?

Oh yes, during his two-week stay in the USSR Hoffman had taken over 200 pictures, all in color. He had taken with him only a Leica IIIf with 50mm Elmar lens in anticipation of picture taking restrictions. However, they never materialized.

Delegates were allowed to wander where they would, many times without a guide—and they took their cam-



Moscow U.

eras with them: to the tomb of Lenin and Stalin (a four-hour wait in line); to a metropolitan department store (the clerks did their figuring on an abacus); to the subway (very clean); to the opera (Carmen, Russian version); to the Lenin State Library (17 million books); to a housing develop-

(Continued on page 14)

CONVERTIBLE LENSES in 4 Contaflex MODELS

NEW CONTAINS

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Contaflex alpha
Convertible Pantar f/2.8 45mm
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1/300 with light values. Self-timer.



Contaflex beta
Same as alpha model, but has builtin exposure meter.

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COFFEE BREAK

(Continued from page 12)

ment ("everyone out of log cabins into flats by 1960"); and to power stations, industrial plants and the Kremlin.

Mr. Hoffman's camera eye recorded at random the dress of the man (and woman) in the street. To the Western eye it seems just a bit dowdy and out of fashion, although (if we interpret our *Esquire* correctly) it may be just ahead with its belt-in-the-back jackets.

Staples and necessities seemed to be in plentiful supply, according to Hoffman, but luxury items (including cameras) were scarce indeed. Exception:



Subway, Leningrad style

TV sets, which were inexpensive and widely available. However, he found the Russian's choice of viewing material limited and unimaginative, reminding him much of old-type movies (just like our set!). Also nowhere in sight: 1) pictures of Stalin; 2) dogs.

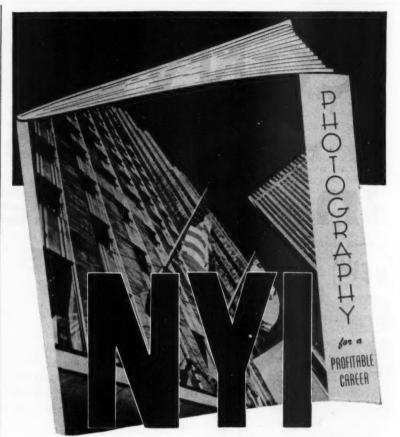
Would S. David Hoffman like to make another trip to Russia? Perhaps, if there were another IEC meeting there. It was an interesting country.

We closed the door of ASA quietly behind us and somehow found the way back to our own. MODERN it said.

PSA OFFERS SCHOLARSHIP . . .

If you were graduated from high school during the last two years (not counting military service), breezed through your algebra and plane geometry, and if you picture yourself in a photographic future—then perhaps you're the one they're looking for.

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New Photo **Books**

THE NIKON MANUAL, by George B. Wright. 288 pages, profusely illustrated. Universal Photo Books. \$5.95

There are few really complete, first class manuals devoted to a single brand of camera. The Leica Manual has stood head and shoulders above the others. It reached this position through years of additions, corrections, revisions.

Make way for the Nikon Manual. In one edition of incredible completeness, George Wright has managed to produce a volume which can only be compared with the book devoted to the Leica. It is well written, comprehensive and illustrated with a well-reproduced, well-rounded set of Nikon display pictures made by outstanding photographers.

There are 12 chapters plus a data and formula section. Wright covers the usual business of handling, loading, close-up and copy work, of course. However, the important chapters on image formation with the Nikon lenses and film processing are superior to almost any similar information available in books devoted solely to these

subjects.

The data and formula section at the rear of the book (printed on rough stock paper) is invaluable. A partial list of contents: selected film-developer combinations for black-and-white films. depth of field tables for all Nikon lenses, formulas for close-up work, filter tables, flash tables, etc.

The book does have two weaknesses. The functional illustrations-loading cameras, attaching flashguns, etc.show each point rather clearly but are on a rather low level of photographic craftsmanship. Since there are hundreds throughout the book, and the author has made nearly all of them himself, it's not surprising that they should look a bit tired.

Secondly, there is some lack of information on the technical uses of the Nikon-in industry, for photomicrography, etc.

However, these are but minor carpings at a major literary achievement in the photographic world.-H. K.

THE MANUAL OF MODERN PHOTOG-RAPHY, by Hans Windisch, 291 pages, profusely illustrated. Herring Publica-tions Rayelle. \$6.95

Hans Windisch is one of the world's leading authorities on photographic techniques. Unfortunately, until now

(Continued on page 18)



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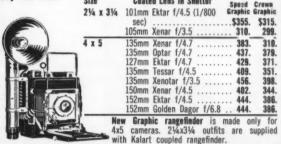
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NEW PHOTO BOOKS

(Continued from page 16)

his books have been available only to those photographers who could read German. The present volume, a second revised edition, is one of the more important technical photo books of the year.

Windisch covers all aspects of photography, from choosing a camera through underwater photography. His explanations of the construction of color films, the problems of depth of field, the differences between various optical formulas, are well illustrated, concise and easily assimilated. In like manner he covers film processing, filters for color and black-and-white, and enlarging.

The revised English text was translated from the German by Fred. Willy Frerk. It's a rather remarkably able job but you will run afoul of various English photographic terminology that may keep you guessing. However, Frerk has managed to inject much information on American films, developers and equipment into the book to make it valuable to a U.S. audience.

The illustrations are a trifle on the stolid, Germanic side, with a number of photographs considered amusing by the author.—H. K.

LEICA WORLD: Through the Eyes of Great Photographers. Edited by Jacquelyn Balish. 172 pages. Amphoto, N. Y. \$6.95

This is a unique book. There have been many other volumes about the Leica, scores more in which it starred, and some of the picture books have been overwhelming in the display of technical virtuosity. But this one is different.

Here, no one is trying to prove that $35 \mathrm{mm}$ cameras can take sharper pictures than a 4×5 , and that of all $35 \mathrm{mm}$ cameras the Leica is the sharpest, the most terrific, etc. Not that there's anything lacking in technical ability in these pictures—some of them are outstanding in crisp rendering of detail.

Instead, the editors have pondered on how an ordinary owner of a Leica (or any other 35, for that matter) might put this wonderful device to work in making a record of the world around him (or her). And this, I take it, is the meaning of the title—any-body's world seen through a Leica.

Although these were to be pictures which any reasonably alert shutter clicker might encounter and record, the photographers represented are anything but ordinary. Many of the most talented are virtually unknown in this country (our loss, up to now); among the work of the more famous ones you may recognize few of the pictures. These are not the hackneyed repetitions for the nth time of the most easily accessible pictures sporting a well-known name. The mining has been deep.

One thing should be made clear. An approach such as this must be highly

subjective, by its very nature. Given certain space, these editors picked these pictures to present their viewpoint. Someone else's world may be quite different.

The text in picture books is usually a lot of claptrap. Here the most important text is a rather complete history of the invention and development of the Leica, with many pictures which are historically significant. There is also a guide to the multiplicity of Leica models (did you know there had been 19 different ones?) with complete identification information.

Leica World is beautifully laid out, and a good grade of paper has been used. In comparison to the stuff that usually passes for printing in the U.S.A. these days, the black-and-white reproduction is impressive. Worth having.—J. W.

TELEVISION PRODUCTION: The Creative Techniques and Language of TV Today, by Harry Wayne McMahan. 231 pages, illustrated. Hastings House, New York. \$7.50

Since the giant which television is today grew so big and so fast, it is only natural that many of its terms and techniques were borrowed from its elder relations: movies, radio, theater, etc. Mr. McMahan's remarkable volume is a blend of detail and generality which defines and derives more than 2,000 TV terms. As the author observes in his introduction, it might also be called a Step-by-Step Dictionary, since it was written to be read as a running text, but incorporates its dictionary of terms in bold-face type.

Mr. McMahan investigates the sixteen basic operations of television in as many chapters with thoroughness and confidence. He begins with the basics of telecasting, runs agilely through programming, production, the actor, the camera, sound, film editing (to name a few)—and concludes with the function of the sponsor and the advertising agency.

The charts and illustrations are a descriptive and informative lot—taking the reader on a behind-the-scenes tour which includes the master control room, an animator at work, the use of rear projection on live television, a peek at the Electronicam, which shoots live TV and film simultaneously, among other fascinating miscellany.

Here's a solid introduction to TV for the beginner, an authoritative reference for the pros—and an interesting excursion for the home viewer who just hankers to satisfy his curiosity about such terms as flip, noodle, mooz, the Crawl, go to black—and the fine distinction between a yuk and a boff. It's lively, easy, informative reading which boils down the esoterics to everyday English.—M. T.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 98. Partial List of ALPA Dealers

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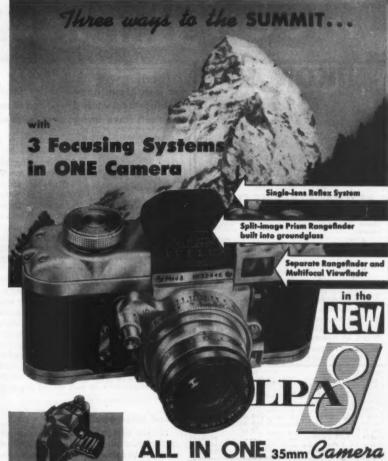
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modern COLOR

by NORMAN ROTHSCHILD

At last: 35mm Kodacolor for color or black-and-white prints, and soon you can have transparencies, too.



I hope the 21/4 x 21/4 contingent will pardon me if I digress into 35mm, but frankly the news in 35 is so hot it just won't keep. Kodacolor, formerly only in roll film sizes, will be available for

35mm cameras this spring.

With this wide latitude negative color film, you can use the color negatives to make good quality color enlargements to 11 x 14, or black-andwhite prints in almost any size with the new Kodak Panalure E paper. Soon, you'll even be able to get color transparencies. You can do the color or black-and-white processing and printing at home, or just drop it off at a photofinisher's as you would regular black-and-white film.

Good color, any light

If this new film doesn't end most of the color photographer's problems, it ought to solve most of them. Kodacolor is relatively fast-ASA 32. It's balanced for taking pictures in daylight or with flash. Compensation for either type of illumination is done during the printing. If you plan on doing your own printing you can fool around a bit with the compensating filters and get good color balance under any lighting conditions. Chances are that a number of the custom color labs will be doing it.

It's not cheap

Well, to begin with, the 20-exposure color film itself costs \$1.85. Processing the negative film will set you back another 90c. The smallest size color prints, 21/2 x 31/2 (2X) are 23c apiece. Assuming that you expose your film properly and wind up with 20 perfect exposures, the total outlay for film, processing and printing will run you \$7.35, if my arithmetic is correct. However, should you fall prey to the larger (3X) enlargements, they'll cost you 32c apiece.

Home processing?

The obvious answer to the practical photographer will be to have the film developed (or develop it himself), make black-and-white contact sheets of the negatives and only select the really good shots for enlargement.

The alternative is home processing and printing, which can be done, but is certainly not a simple, lead pipe cinch. Anyway, the Kodacolor Processing Kit, C-22, and Kodak Color Print Material Type C is at your dealer's and there's no greater satisfaction than doing your own.

Now back to the film itself. If you've been shooting 120 roll film Kodacolor over the past six or seven years, you probably have noticed remarkable improvement. The 35mm camera owner needn't worry about color quality. Kodacolor is no more an "amateur" film with "acceptable" results. Professional, commercial and industrial photographers, people who depend on quality, use Kodacolor without worry. It simplifies their jobs. If they need both color and black-and-white prints, they can get them, and they're good. Even before Kodak Panalure, printers were making some pretty good blackand-white enlargements with color negative materials. Now, you can make a black-and-white print from Koda-color that anyone would be proud of.

How about projection?

Projecting color transparencies is quite another matter, however. Kodak, at present, is quite silent on just when they will have such a service ready for making them. When available, however, this will solve another problem-that of duplicates. It will come as no surprise to most 35mm color photographers if we admit that color transparency duplicates seldom match or equal the originals. With Kodacolor, however, since each color transparency will be in essence an original, quality can be maintained. And custom labs will probably be able to correct offcolor, over or underexposed negatives when making the transparencies.

Kodacolor vs Kodachrome

Obviously, if your main interest is in color transparencies for projection, rather than in getting color and blackand-white prints, you're going to think twice before loading up with Kodacolor. While transparencies made from Kodacolor may have the advantage of allowing color correction and some measure of exposure correction, will such transparencies be sharp when projected onto a good-size screen?

How these transparencies will compare in quality to those shot on reversal film like Kodachrome is a horse of a different color. And remember, the price of processing Kodacolor film and making a transparency for each frame will certainly be far higher than shooting a single set of transparencies from

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Ways and Means

by ARTHUR ROTHSTEIN

Technical Director of Photography, Look Magazine

Most valuable accessory; pictures with a 180° angle of view; a revealing French patent; minimizing camera movement.



What should be the beginning photographer's first accessory? I discussed this question with David Ohlson of Ponder and Best, western importers of the Rolleiflex and other

cameras. David maintains that the one piece of equipment that will do most to insure the best quality in negatives and transparencies is a lens shade. The value of this simple, inexpensive accessory is often overlooked.

Some photographers think that antireflection coatings on lenses are sufficient protection against unwanted light. It is true that modern lenses produce little flare from such sources as direct sunlight, snow, water and internal reflections from lens surfaces. However, most lenses cover a field that is larger than that required to cover the negative area. Thus extraneous light strikes the inner surfaces of the camera and some of it is reflected toward the film, degrading the image.

The Rollei lens hood is square, and of a size to frame just the negative. There is good reason for this. The importance of the square lens hood can be demonstrated by the following analysis: The area of the 6 x 6-cm Rollei negative is 36 sq. cm. The diagonal of the negative is about 8.5 cm; thus the area of the circle formed by the lens is approximately 56 sq. cm. Therefore, if a circular lens hood were used, more than 50 percent more light would enter the camera than with a square lens hood.

The use of a lens hood of proper design will have a noticeable effect on the quality of your pictures.

Circular wide-angle

The fact that the Nikon Fisheye camera costs \$3000 has prevented many photographers from exploring the unusual effects which can be obtained with a lens that covers an angle of view of 180°. Another severe restriction is the fact that only one such camera is available in this country.

I have found two alternate ways of making the same type of picture

provided an f/4.5 aperture and portability are not required. One is to use the Hill Cloud lens. This design is about 50 years old and was made originally for photographing cloud formations from horizon to horizon. It is an inverted telephoto with a maximum aperture of f/16 and produces a 180° circular image about 31/2-in. in diameter. These lenses are hard to find, but I was able to borrow one from Ralph Steiner, a New York professional photographer who has owned it for many years.

A second method is the use of a plastic scanning lens salvaged from a World War II bomber. This lens was placed in the fuselage of the plane to give waist gunners a 180° view. Some of them are still available from Semler Industries, 6853 Lankershim Blvd., North Hollywood, Calif. Price is about



Hill Cloud lens on camera pointed skyward records all four corners at Barelay and Church Sts., New York City. Panatomic-X film, 1 sec., f/16.

\$25. They are heavy and bulky, about 18 in. in diameter, but may be used to create an unusual wide-angle effect.

Polaroid color?

It will be some time before the Polaroid process will be commercially adapted to color, although Dr. Edwin Land has announced the fact that color is being produced in the laboratories.

Some indication of how this may be accomplished is found in French patent #1,138,850, issued to E. H. Land and O. E. Wolff of the Polaroid Corp. The 15-page document deals with both black-and-white and color.

The main modifications of the black-(Continued on page 130)

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35MI

by JOHN WOLBARST

The sad state of 35mm black-andwhite picture quality in the U.S.A. today. Why is it so?

There arrived in our office recently the 1958 edition of a book which annually fills me with the sensation that I ought to throw away my camerasall 18 of them. It's Das Deutsche Lichtbild-The German Photographic Annual. Leaving aside the artistic merits of the pictures therein (and I think they are considerable), let me say that this is a photographic display of such technical virtuosity that it ought to be seen by everyone to whom picture quality means anything. Its particular interest for me lies in the fact that 35mm cameras made a large percentage of the photos.

Triumph of techniques

It's only fair to say that much of the impressiveness of this volume and its pictures comes from the magnificent reproduction. Last year, when I was in Germany, I went through the plant where this book was printed. The Germans use a press, type, ink, excellent paper-and enough skill and care to make you dizzy. But it's not just the printing of Das Deutsche Lichtbild that's important-it's the technical quality of the pictures and what this means in terms of photographic skill.

On my trips to Germany, nothing photographic has impressed me so much as the amazing picture quality which skilled German (and other European) photographers manage to get with 35mm black-and-white negatives. As photographic practitioners their technical quality standards are on a level virtually unknown in this country.

I'm not talking about picture content-it's not what they photograph; it's the way they do it. Now I know that there are skilled 35mm workers in this country. But, daring the wrath of the enraged multitude, I will say flatly that, on the whole, 35mm blackand-white picture quality in the U.S.A. stands low in comparison with that found in Germany and elsewhere. (I haven't been to Japan, so I have no basis of comparison there.)

Why should this be so? We use the same kinds of 35mm cameras. American 35mm films are good (and the best European films are also available). Developers from all over the world gravitate to our photo stores. I'm sure

that the German 35mm workers don't have any real secrets. It seems to me that there are a number of reasons for this situation.

One, apparently, is an extension into the field of photography of the general tendency toward sloppy craftsmanship which, unfortunately, has become an important aspect of postwar life in the U.S.A. Practically anything else takes precedence over quality and careful workmanship.

Second, and quite obvious, is the strong attraction of color-it's so easy, and there are no darkroom labors involved

More important than either is what I consider to be a misdirection of quality goals in 35mm photography. That is, the acceptance as a standard for all 35mm workers of the "professional techniques" used to produce magazine illustrations, and the idea that these represent the ultimate in technical quality. This currently popular idea has been the end product of a number of forces.

1. The rush to 35mm by photojournalists, fashion photographers and others who supply almost unbelievable quantities of illustrations for maga-

zines of all kinds.

2. The mistaken idea that a picture has excellent technical quality if it can be reproduced on a printed page. (Actually, the quality requirements for average photomechanical reproduction are astonishingly low.)

3. A confusion in the minds of many photographers, picture editors and (most important) the editors of photographic magazines, which causes them to equate ability in photojournalism and reportage with skill in producing pictures of high photographic technical quality (and they're not at all the same thing).

The accused

Of the quality-corroding forces peculiar to "professional techniques" consider two to be most important:

The necessity, due to deadlines, costs and other factors to submerge all else to the dictum-the picture at any cost, and right now.

The separation of picture taking and picture making (darkroom) responsibility, so that the photographer shoots like mad, then turns many rolls of 35mm film over to commercial houses for rush development and printing (which is often second rate).

Obviously, the above sounds as if I (Continued on page 26)





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35 MM

(Continued from page 24)

have a mad on against photojournalists and other magazine photographers. Nothing could be further from the truth. I have only admiration for the skilled man or woman who can, under difficult or even dangerous conditions, consistently turn out pictures which are informative and stirring in content and also excellent in technical quality. But I think it is utter foolishness to accept as any criteria for 35mm picture quality the standards required for average printed page reproduction.

Flossy tools, sloppy methods

I am occasionally surprised by the efforts of some photographers to find super critical quality lenses so they can shoot a lot of unimportant pictures in dim light at slow shutter speeds, on the fastest, coarsest grained 35mm film available, in order to provide an illustration which will be reproduced small size by an inferior mechanical process utilizing the fastest press and the cheapest paper the publisher can find.

This is a subject with which I have had some experience—much of it painful—starting over 20 years ago. A jillion photos have passed through my hands on their way to some form or other of reproduction and oblivion. My own pictures have been printed on everything from country weekly newsprint to the highest quality slick paper, although I have never been a professional photographer.

On the basis of this experience I have come to some conclusions:

 The mere fact that a photographer is a "professional" and his pictures get printed does not necessarily mean that they are very good—either technically or in picture content.

2. "Professional techniques" are frequently no more than the cheapest possible method of producing a "satisfactory" print destined for photomechanical reproduction, and need not be aped by 35mm workers in search of topnotch picture quality.

3. "Good enough for reproduction" is no standard of quality for the skilled 35mm photographer to use.

4. When you see a printed illustration which is not only powerful in its message, but also obviously of the highest technical quality, take your hat off to the man who made it, particularly if he used a 35mm camera—his ability and photographic integrity have withstood all sorts of erosion and mechanical obstacles.

In future columns I want to go into some of the technical aspects of "quality" 35mm pictures. Meantime, I'd like to hear from any of you who have ideas on this subject.—THE END



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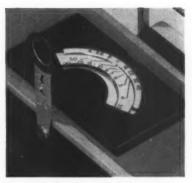
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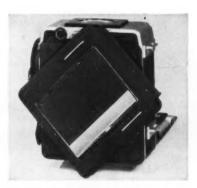
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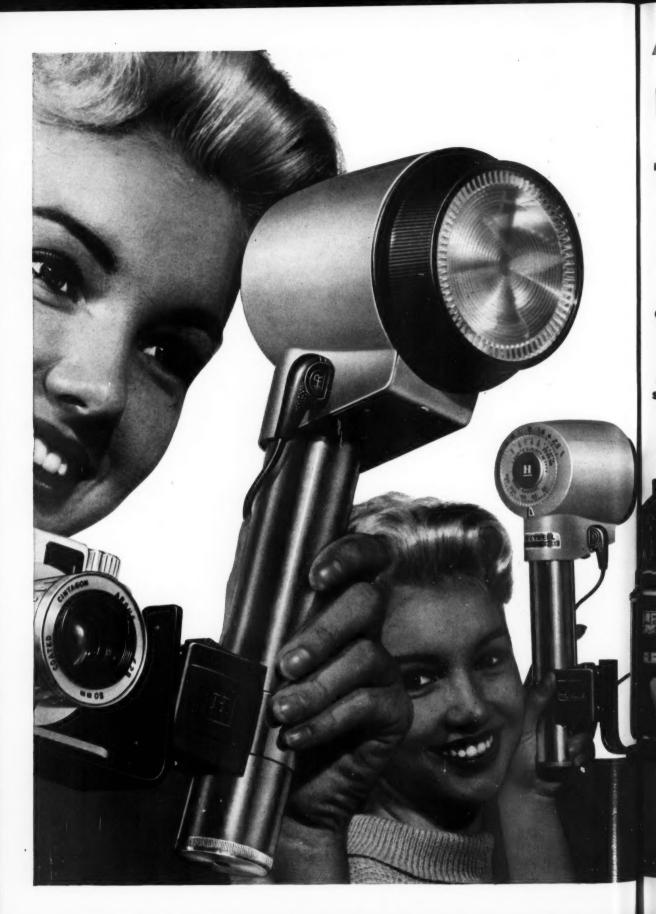


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ULTRA

by JOSEPH D. COOPER

A laundry list of do's and don'ts to help you get the best results from your ultraminiature camera.



There are no impossible picture situations for the proud owner of a new ultraminiature camera—at least until he gets his prints back from the photofinisher. The new ultraminiaturist is prone to point

at everything in sight—to shoot almost at random and expect to get good pictures in spite of unlikely conditions.

But that approach won't work. To hasten your progress toward becoming an expert, here is a laundry list of do's and don'ts which will help you get the best results in your picture taking.

1. A bad case of the "camera shakes" is the biggest bugaboo in ultraminiature photography. Accordingly, we'll enlarge on this topic later, but bear in mind at all times that controlling your camera and its movement is at least as important, if not more so, as trying to freeze the movement of your subject.

2. Keep your fingers away from the front of the lens. Practice in front of a mirror until you find a way to hold the camera so your fingers fall naturally in place, away from the lens.

3. Finger marks, dust and moisture on the lens act as filters which make your pictures fuzzy, while dust in the camera results in spotty negatives. So clean the camera before loading film and before each use. Blow out any dust inside the camera and gently clean the lens with lens tissue or a soft sable brush.



Correct holding position for vertical frame with ultraminiature. Note camera is held against forchead, cheekbone.

4. Plan your shots as though each one counted. If you shoot in series or want "insurance," vary your exposures or shooting angles for variety.

5. Although ultraminiature camera lenses have deep zones of sharp focus, they have to be focused carefully for close-ups. Check your distance guesses with a tape measure—like movie cameramen do—for you may be wide of the mark. If you have a fixed focus camera, the lens will have to be set for a small opening—f/11, perhaps.

6. Use the slowest general purpose film available that will get your pictures. For one thing you'll avoid overtexposure with accompanying graininess. For another, you'll be able to get sharper enlargements with the slower films. Use an exposure meter whenever you can.

7. Avoid using ultrarapid films under "candle glow" illumination—unless you want a special effect or unless you have no other choice to get your picture. Remember that enlargements will have unsightly graininess.

8. Chief failures with ultraminiature are due to bad lighting and underexposure and to camera movement—either because of hand-held slow exposures or a tendency to jerk the camera away as the shutter is clicked.

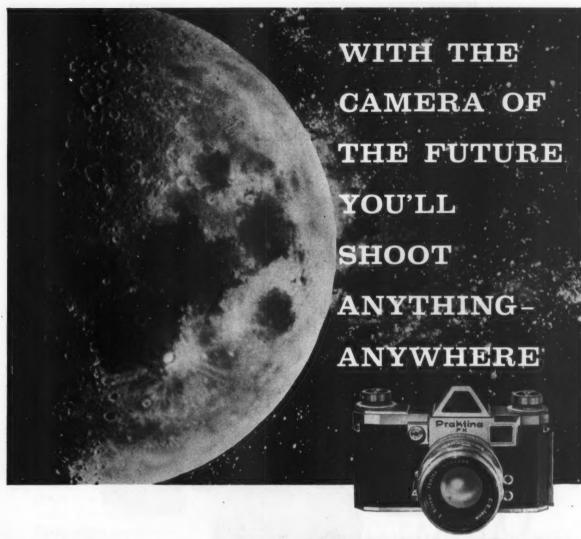


Horizontal frame lets hands take more natural position. Take care that fingers do not cover lens, a common error.

This brings us back to the "camera shakes." Often what you think is soft focus may really be a blurred edge due to slight camera movement.

Your tiny camera does not have the necessary weight and inertia to resist outside forces. There are many more of these than you might think, such as the movement of your extended arms, finger pressure on the exposure button, body sway, rhythmic muscular movements, breathing, heartbeats, wind and other external vibrations.

(Continued on page 36)



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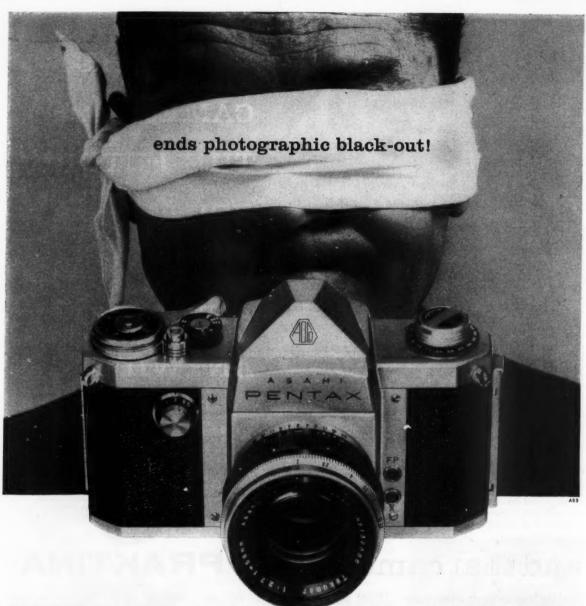
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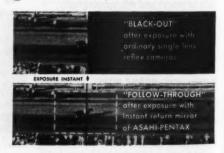


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ULTRAMINIATURE

(Continued from page 32)

Here are some things you can do to avoid camera movement:

1. Shoot at the highest suitable shutter speed. This will be governed by your film speed and the lighting. You can, of course, use faster films if you want faster shutter speeds, but you will lose fine grain, image resolution.

2. Make the camera part of yourself. If you hold the camera against your forehead or cheekbone while sighting through the viewfinder, your arms will be less free to move about.

3. For slow speed exposures, use an auxiliary device such as a monopod, neckpod, chainpod or the Minox tripod which may be used as illustrated below.

4. For very slow exposures or for time exposures, use a tripod and a cable release. A lightweight, portable tripod may not provide enough rigidity for a light camera. A weight on the tripod will give it more stability and



Minox tripod serves as chestpod, making camera part of body, reducing movement and minimizing blur.

resistance to wind as well as to movement during exposure.

5. Lean against something-a wall, a table, a fence, a doorway, a window sill-anything that will add to your own body mass and resistance and help you steady the camera.

6. Lower your center of gravity. You can crouch, sit down or rest on one knee. This minimizes body sway.

7. Cushion external vibrations. If these are felt through the floor, put a rubber mat under your tripod. If you should take pictures from a moving airplane, you can cushion the motor's vibration by resting your hand and camera on a pillow-away from the window sill or wall of the plane.

8. Squeeze the shutter as though you were squeezing the trigger of a gun. Don't pull or jerk on the shutter button or you will risk moving the camera.



Any wall or firm surface can be used as camera stand with Minox tripod. Even though you are using a relatively fast shutter speed, keep your subject in view for a moment after the exposure. This will prevent any premature jerking away of the camera while the exposure is actually taking place.

9. Make multiple exposures of your more important pictures for insurance purposes. In spite of your best efforts, some of your pictures are bound to be blurred due to movement, so you might as well protect yourself on the more important ones.



Minox tripod, used here for table top exposure, also adapts to other cameras with tripod socket or suitable adapter.

These hints, if followed, will help you get a higher percentage of successes. They will not, of course, assure that your pictures will be interesting, well composed, properly illuminated or correctly exposed. On these points, you should become well versed in the ordinary guides to good photography.

THE END

Free Literature

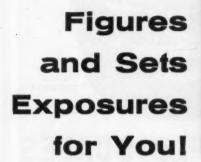
Enteco has brought its filter data chart up to date by including filter recommendations for the new Super Anscochrome, both daylight and tungsten types. This is in addition to the filter listing, filter factor and film speed charts, filter selection chart and light source color temperature chart. For your free copy of Filter Information, write Enteco Industries, Inc., 610 Kosciusko St., Brooklyn 21, N. Y.

Printing and processing recommendations for Kodak Polycontrast and Polycontrast Rapid Papers are included in the four-page leaflet, "The Poly-contrast Story." There is also an explanation of the function of the seven filters in the Kodak Polycontrast Filter Kit, Model A, in controlling print contrast over a wide range. The folder is punched for insertion in the Kodak Photographic Notebook. For your free copy, write to Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.

Brown-Forman Industries has announced a new brochure which describes in detail their many photographic chemicals. It contains dilution ratios as well as other useful information for BFI chemical users. For your free copy, write to Brown-Forman Industries, Box 1080, Louisville 1, Ky.

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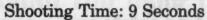






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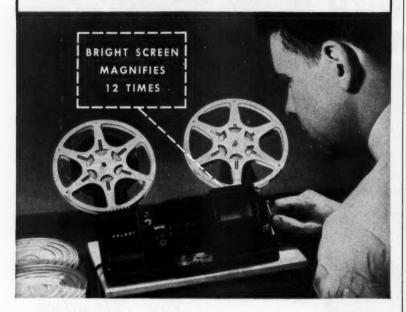
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the LARGE CAMERA

by ANDREAS FEININGER
Staff Photographer for Life

How to set up your camera for a valid, accurate lens test.



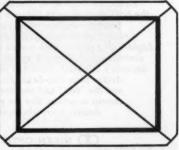
Recently a reader of MODERN PHOTOGRAPHY wrote and asked me how he should proceed to set up his camera when testing a lens so that he could be sure that film and test chart would be parallel. With-

out such parallelism, results of lens tests for overall sharpness would, of course, be inconclusive since non-parallelism between test chart and film can cause unsharpness in the negative.

There are two methods by which a camera can be set up for valid lens tests of sufficient accuracy without use of an optical bench. The first can be done only in conjunction with ground glass equipped cameras (but it is faster); the second (which is a bit more accurate) with any camera.

The first method

Step one. Take the ground glass of your camera from its frame and, with a sharp pencil or ruling pen and India ink, on the etched side draw two diagonal lines to connect the opposite corners. The center of your ground glass is where these diagonals intersect. From this point, measure and mark equal distances (for a 4 x 5 camera, two inches to the right and two inches to the left), then draw fine lines through these points parallel with the sides of the ground glass. Connect the points where the parallels and diagonals intersect, making a rectangle. The correctly marked ground glass should look like this:



(Continued on page 42)

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THE LARGE CAMERA

(Continued from page 40)

If the greund glass is that of a 4×5 camera, the rectangle should be four inches wide; for other sizes, it should be proportionately larger or smaller. When drawn, check its dimensions carefully with a ruler to be sure that its sides are exactly parallel. Further, measure the diagonals within the rectangle to be sure that they are of equal length. If they differ in length, even though the sides are parallel, the corners of your figure are not 90° , and instead of a rectangle you have drawn another type of parallelogram.

Incidentally, such parallel lines are invaluable later as guides to render vertical lines parallel in architectural shots and interiors, or whenever you wish to render parallel lines parallel in your photograph.

Step two. Trim your test chart, or draw a rectangle on it, in the exact proportions of the rectangle you drew on the ground glass. To duplicate these proportions, proceed as follows: Find the center of your test chart with the aid of crossing diagonals. Place the marked ground glass on the test chart so that the lower left-hand corner of the rectangle coincides with the center of the test chart (Fig. 1, below).

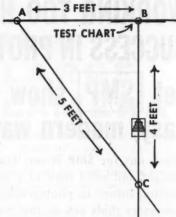
Now, extend one of the diagonals drawn on the ground glass and mark it on the test chart, as in Fig. 2.

Finally, through the points of intersection of diagonal and sides of the test chart, draw lines parallel with the upper and lower edges of the chart. The rectangle thus formed has exactly the same proportions as the rectangle marked off on the ground glass (Fig. 3. below).

Step three. Tack the test chart on a wall. Mount your camera on a tripod so that the camera bed is level and the lens is exactly the same height from the floor as the center of the test chart. Finally, jockey the tripod back and forth and sideways until you find the camera position in which the image of the rectangle drawn on the test chart registers exactly with the rectangle on the ground glass. In this position, chart and film are parallel.

The second method

Tack the test chart on the wall. From its center (which you found with the aid of crossing diagonals), measure exactly three feet horizontally to the left, and mark this point on the wall

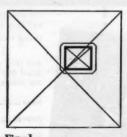


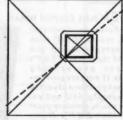
with a pencil dot.

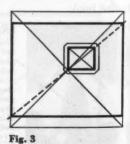
Next, with a plumb line and bob, transfer this point (which we may call "a") and the point at center of the test chart (which we may call "b") to the floor and mark both in pencil as points A and B. Then, take two pieces of string and mark on one a length of four feet, on the other a length of five feet (these lengths must also be exact). From these, deduct the thickness of the baseboard, then tack the five-ft. string to point A and the four-ft. string to point B, stretch them taut, and swing the free ends horizontally until they meet. This meeting point gives you point C. Finally, draw a line from point B through point C, as shown in the sketch here.

Now, mount your camera on a tripod (with the camera bed exactly level) at such a height that the distance between the lens and the floor is exactly the same as that between the floor and the center of the test chart, and set it up so that the lens is directly above the line B-C (this can be anywhere along the line B-C). Use a plumb bob to be sure that the lens is directly above this line. In this position, if necessary, adjust the camera until, on the ground glass, the image of the center of the test chart coincides exactly with the center of the ground glass itself. (If the camera is not ground glass equipped, center the test chart in the viewfinder.) In this position, test chart and film are parallel. See diagram above.

If you mark points B and C permanently you can, in future tests, line up the camera and chart literally within seconds, and be assured that they are always parallel.—THE END







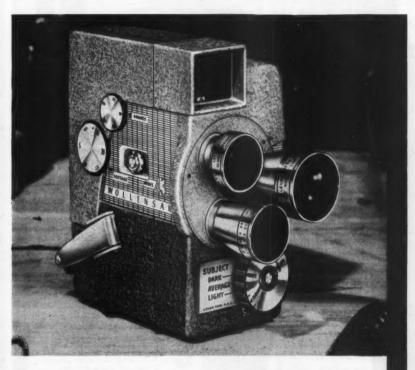
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LETTERS TO THE EDITOR

Point Of View

Sirs:

I am referring to the second prize winning picture in the Monthly Contest section, February 1958 (see below). It seems to me you are "reaching" somewhat too far in your effort to find a "different" approach to picture taking. Because a picture is bizarre or incongruous, it is not, necessarily, worthwhile.

Distortion is sometimes most effective in illustrating a point of view, but, shouldn't it be used sparingly, and



Grotesque?

with great delicacy when portraying children? In this particular picture, the photographer has produced a distortion which borders on the grotesque, completely incompatible with the subject material, a child with an infectious grin!

I do not criticize the photographer. I myself have used a similar angle.

My thanks to your magazine, however. At least it stimulates—stirs me to offer an opinion. Am I alone in it? Rochester, N. Y. Elsie L. Langley

Hi-fi Photography

Sirs

A few weeks ago a good friend of ours demonstrated his new hi-fi equipment. My wife and I were duly (and dully) subjected to a practiced dissertation on tweeters, woofers, dynamic range, intermodulation, Fletcher-Munson response curves, etc.—etc. After awhile he played a test record of low, medium and high tones. The climax of the evening was a stereophonic recording of a locomotive whis-

tle. In short, we heard everything but music.

While driving home that night an idea occurred to me which I thought might compensate for a miserable evening. I thought I could write an article entitled "Hi-fi Photography" for your magazine. However, I have just torn up said article. I find I cannot write without being specific. Besides, I can't write interestingly. At any rate, I am a physicist by profession and cannot countenance the meaningless garbage that clutters the photographic market, and the various fetishes that clutter the so-called art of photography.

Incidentally, I thoroughly enjoyed your Herbert Keppler in the January issue. His article on the Hasselblad was by far the best I've seen in the popular literature.

A feature I'd like to see included in your magazine is a one-page feature-picture-of-the-month — in black-and-white or in color. Give this picture the works in getting a quality reproduction—a la the European quality product. I think amateurs like myself would jump at the opportunity of getting really good print copies of works of the photographic art for study, reference or decoration (but, no nudes please!).

Washington, Md. M. L. Lasky

Cohen's Color

Sirs:

Thank you for publishing John Cohen's wonderful pictures.

Thank you also for Leica World, for its exquisite color and story-telling black-and-white, to mention only the high points. Everyone connected with this fine publication deserves my gratitude.

You do quite an exceptional job with your own publication. Brownsville, Tex.

Preston Langworthy

Sira

I would briefly like to offer my appreciation for the color photographs in "Discovery No. 31" (Feb. 1958). When I first looked them over I was vaguely impressed—but since then, I have turned back to them again and again—and now for me they are imperishable.

I also have absorbed "What Makes a Great Movie? Suschitsky photographs The Bespoke Overcoat," by Martin S. Dworkin. This both critical and inspiring article is one of the finest of its kind I have read.

Norman, Okla. Vernon Lee Chappell

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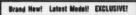
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PORTRAITS show the faces of people, posed or candid, indoors or out, from the dramatic sharpness of Halsman to the high key offhandedness of Zieff. Try the whole range with your camera. Here are tips from top professionals. Page 50

ANGLE is anything but straight. Sometimes a new angle on a subject will really make the picture. Why not point the camera up—or down. Try a reflex camera at ground level for the unusual. Here are ways of seeing you may never have imagined... Page 54

ACTION is too often the moving subject you wanted to photograph too late. At home or at sports events, neither child nor athlete waits on you. However there are techniques to assure success. . . Page 56

THE SQUARE is what all your pictures are before you crop. Why do few pictures turn up in full format? Should you crop all pictures or are there certain shots that should be left alone? . . . Page 58

cropping eliminates the non-essential, leaves the heart of the picture. How do you crop a square—vertically or horizontally? Do you crop pictures on the ground glass when you shoot, or is cropping a technique best left till afterwards? . . . Page 60





SINGLE LIGHT SOURCE, a flashbulb held high to the right, lends drama to Philippe Halsman portrait, opposite.

window light illuminates mother and child, by Don Huntstein. Characteristic 2½ sharpness comes from film size, not type of illumination.

GET THE MOST FROM YOUR 21/4

PORTRAITS

PORTRAITURE: one of the most trying and difficult fields in photography. The portraitist, like any other photographer, should have complete technical control of lighting, cameras and materials. He must, as well, combine a psychologist's capacity to analyze character and a director's talent for inducing relaxation and response in his subject. And he must be able to anticipate the fleeting expressions which reveal the personality of the individual he is depicting.

The portrait photographer's problem is basically

interpretive. He is confronted by a battery of possible treatments: formal, informal, posed, candid, high key, low key, head shots, full figure, the person alone or surrounded by his environment, etc. Which of these, or which combination of these, he chooses depends on what he has to say about the subject. And what the subject wants said about himself. The finished portrait should please the sitter. Human vanity being what it is, this can be the most difficult obstacle of all. Most people have an idea of what they look like. This opinion, unfortunately for the man behind the camera, may have little relationship to their actual appearance or characteristic expression. A woman may, for instance, think of herself as lighthearted and gay-but she may impress the photographer (and for that matter, everyone else) as serious or downright sombre. While working with the subject, the photographer must determine not

only his own impressions of her personality, but her

(Continued on page 52)

notion of how she looks.



CANDID, rapid-fire technique used by Howard Zieff is best for capturing subject's spontaneity.

DRASTIC CROPPING is possible in 2½ size with little loss of quality. Grete Mannheim enlarged head from full figure shot of Indian child. ▷

LIMITED ZONE of sharp focus separates subject of Howard Zieff's portrait from children and buildings in background, simplifies composition.





TRY PROPS for portraiture. Hal Reiff used ladder to place subject in pose particularly emphasizing her hands.



All of the photographs in this section were taken with 21/4 x 21/4 reflexes. Their variety illustrates clearly the versatility of these cameras for portrait making. Compare Halsman's portrait of Charles Boyer, page 50, with Zieff's shot of girl, page 51. Although both include only the subject's head, these pictures differ completely from one another in other respects. Halsman's portrait is a carefully planned, posed, and lighted studio shot. Superb craftsmanship and flawless technique produced a portrait indistinguishable in photographic quality from one taken with the usual 4 x 5 or 5 x 7 portrait camera. Zieff's light, bright, outdoor picture of the girl, on the other hand, is not meant to be a timeless and penetrating analysis of character. Here, the fast operation of the 21/4 camera enabled the photographer to take a rapid-fire series of shots, concentrating primarily on spontaneity of expression.

Another advantage of the 2½ reflex is the ease with which it can be used at various viewing levels. The standard, waist-level vantage point is ideal for shooting straight on at a seated subject—or directly at a child standing in the street. You may use the eye-level finder, or look through the magnifier at eye level, if your subject is standing, or for aiming down at children and seated adults.

These, then, are the advantages of the 2½ camera: the large negative, ease of operation, a wide choice of shooting levels. It is up to you, the photographer, to capitalize on them, to put them to use in making better, more creative portraits.—P. C.



ENVIRONMENT can indicate personality. Robert Doisneau shows Russian refugee among mementos of the past.



GET THE MOST FROM YOUR 21/4

ODD ANGLES

THERE ARE MORE WAYS to hold a reflex camera than at waist level. And it's too bad people don't exploit them. True, the standard shooting position is ideal for some subjects. But there are many others which can be seen and photographed more advantageously from different points of view.

Modern assigned photographer Mike Shiffrin to try different shooting techniques with a $2\frac{1}{4}$ x $2\frac{1}{4}$ twinlens reflex camera. He made many exposures—shooting up and down, from ground level, etc. Two of the most exciting photographs he took are shown here: boy in tree, above, and dog, opposite. In making the striking shot of the dog, Shiffrin crouched down and placed his Rolleiflex on the ground. This shooting level is particularly useful for exaggerating the size of your subject. But beware of convergence. There is a tendency when shooting at ground level to point the camera up, so that the film plane will not be parallel to parallel lines or planes in the subject. If the scene you are photographing contains geometric shapes such as buildings, the sides of these structures will appear to tilt inward.

Convergence can be used effectively—but at other times it may detract from the effect you want. In any case, you can easily avoid it by keeping your camera level and shooting straight at your subject.

The picture of the baby, opposite, was made by photographer Burt Owen on assignment for The Rockmore Co., a New York advertising agency. The problem: to illustrate in a different way one of the hazards to floor coverings for a rug cleaning account. The solution: using an unusual shooting angle. Owen crouched on a ten-foot ledge in his studio and held his reflex camera out and away from his body.

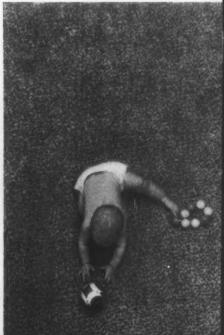
Actually, reflex viewing is an advantage when it comes to unusual angles. You can easily shoot up or down without craning your neck. And you can shoot from ground level without stretching out flat on floor or sidewalk in order to see through a viewfinder. For a complete discussion on how to hold and steady a reflex camera in these and other shooting positions, see "8 Ways To Hold Your 2½ Reflex," which appears on page 116 of this issue.—THE END



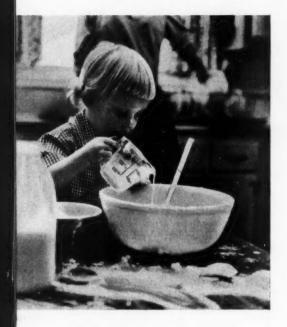
BOY IN TREE opposite page was photographed from below with an Auto-Rolleiflex, Verichrome Pan.

DOG *left* was shot from ground level. Background buildings were held back in printing to add drama to the photograph. Rolleiflex camera.

BABY below was shot in studio for an advertising assignment, illuminated by bounce electronic flash.



GET THE MOST FROM YOUR 21/4





SPORTS activity often moves in a definite direction, as do the sprinters in Pal-Nils Nilsson's dramatic 2½ photograph. Follow focus is the obvious technique—but requires practice. Since the ground glass image is reversed, action, too, appears to be moving in opposite direction.

AT HOME, where action often centers around the small fry, it's wise to engage them in space-limiting activity. Howard Zieff created the cake-making project—and the 2½ pictures—for Young and Rubicam's client, Sanforized.

FOR ACTION



WHETHER YOU PURSUE activity, or wait for it-you'll find it easiest to catch on the ground glass of a 21/4 x 21/4 reflex. Odds are that if you're covering a sporting event (like the track meet which produced the picture, opposite) you can anticipate the direction it will take. Although the spectator point of view restricts you to a track-side shooting position, experience tells you what to expect-dictates whether you'll prefocus and follow action with the sportsfinder, or sharpen up your follow focus technique and frame it on the ground glass. At home, particularly when your subject is the supercharged junior member of the household, the course of activity can be considerably less predictable—if you let it. Doing your own quarter-mile around the living room in pursuit of an elusive bundle of energy can be frustrating indeed. Far better to create some fascinating project, such as that which engages the young cake maker at left. Then you can dispense with athletics, concentrate on the ground glass-wait for the exact instant, decisive moment, or you name it.-THE END



GET THE MOST FROM YOUR 21/4

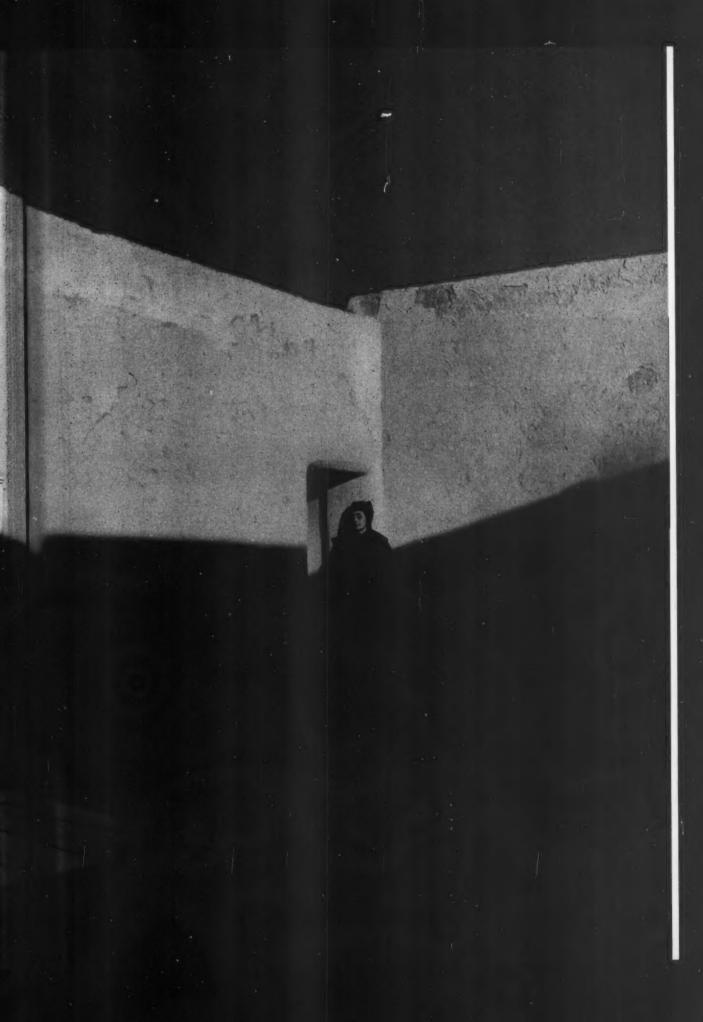
USING THE SQUARE

THE SQUARE is a quiet shape—one that asks for thoughtful handling to make the most of its passive symmetry. George Daniell's portrait (opposite) of painter and muralist Georgia O'Keeffe illustrates in striking fashion the adaptation of design to the square format. Daniell has taken advantage of sharp desert contrasts—the brilliant whites and deep shadows that lend themselves so well to design. The foreground table adds depth and perspective, His subject is placed so that diagonal lines lead the eye directly to her still, almost mask-like face. The result has something of the stark and disturbing quality of a De Chirico painting, without its painful loneliness.

One might quarrel that this is not truly a portrait—and perhaps it is not, in the usual sense. However, the tiny face assumes enormous proportions if we consider it in terms of pictorial importance. It is dramatically and unquestionably the center of interest. This can be partially attributed to the attention-focusing diagonals—but is also due to the square shape of the frame. Equal stress is exerted on the middle of the picture by all four corners, since they are equidistant, giving a unique emphasis to the center area. This phenomenon also accounts for the stability of the square, as opposed to the more dynamic horizontal with its unequal stress pattern.

Activity does not generally take well to the confining quiet of the square format. It is more particularly suited to design—to patterns, to textures, to bold contrasts of light and shadow. The square is a quiet shape—but it can speak forcefully if treated with understanding and imagination.—M. T.

DESIGN TECHNIQUE yields unusual portrait of an artist, photographed at home in New Mexico desert by George Daniell.



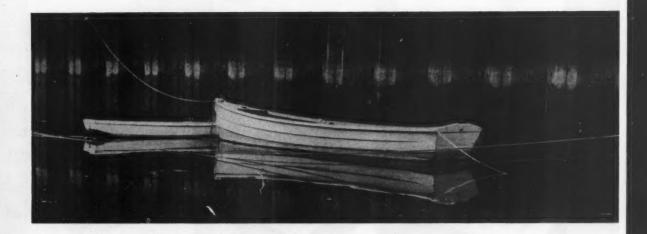


THE VERTICAL LINE is emphasized, stretches upward when subject is close-cropped on sides. Mike Shiffrin started with vertical format—35mm mask on ground glass—trimmed print even closer later.

HORIZONTAL SHOUTS

for cropping top and bottom. Long shape of boats is extended by white painters, and carries the eye to the sides of the picture. Had much more area been included vertically, it would have been wasted. Photo by Gita Lenz. >>

WHEN TO CROP



SIMPLY because your 2½ camera produces a square negative format does not mean you must work within the confines of equal sides. The square is a very special shape, and deserves special treatment (see page 58). But more important, your subject deserves very special consideration. The form of your subject, in fact, should determine the form of your picture, whether it should be conservatively rectangular, or tall and slender, or extremely horizontal.

Few negative formats come anywhere near the "golden mean," a perfect proportion worked out by the geometer, Euclid. The $2\frac{1}{4}$ x $3\frac{1}{2}$ carte de visite camera of years ago most nearly fit it, the 1895 Kodak approximated it, and now the 35mm is the closest to the harmonious proportion propounded by—and since, followed—that ancient Greek.

But since the days of the first twin-lens reflex, the 2½ had to be square due to mechanical difficulties of design. If it weren't, just how easy would it be to make—at close range, for example—a vertical picture on a stable horizontal format?

But the harmonious proportion for great architecture and painting is not necessarily the solution to the form of photographic pictures. A building is something constructed as an end in itself, whereas a photograph

is a reproduction of some thing or person or event that was an end in itself at a moment in time. Thus the form of the photograph must be appropriate to the whole subject and to what you want to say about it. Should a subject demand treatment that is taller than it is wide, or vice versa, it would be hard to establish it within the equilibrium of the square negative. The square is a perfect solution to the picture of Georgia O'Keeffe, page 58, where the lines of emphasis travel between the center (near which the subject's face is) and the corners. But the tall Gothic lines in the picture of a girl on the wall, page 60, would have been killed by the square format. Cropping in on the sides has given the impression of stretching the vertical line. Boats and painters, above, shout for a horizontal because the dominating lines of the picture consistently push toward the two sides.

But how do you crop on the square? Is it best to crop in the darkroom when making enlargements, or should you crop in your head before making the exposure? Some purists say you should work within the margins of the viewfinder or ground glass at all times. A 4 x 5 should be a 4 x 5, or a 2½, a 2½. In other words, say they, if your camera yields a square negative, you must think only in square terms. However, assuming you accept cropping (Continued on page 104)

How to prepare and pack prints for mailing to picture markets



Prints that curi are not received with enthusiasm by busy picture editors! Double-weight glossies lie flat and reproduce well. Do not send negatives unless requested.



Careful spotting gives your print a professional finish—and the impression you want every picture to look its best. Toning is unnecessary and excessive retouching verboten.



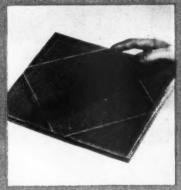
You do well to identify every print so that none will get lost in the shuffle. A rubber name-and-address stamp is impressive, but light printing (pen or pencil) is sufficient.



Captions should clearly state who is in the picture, where and when it was taken, etc. Technical data can be sent if required. Attach with acetate tape; glue is unsatisfactory.



Mounts trimmed to print size serve to protect during handling. Salon-type mounts are not required; in fact, most editors prefer the more convenient and standard 8 x 10.



The mails are hard on pictures. Be sure to pack prints between two pieces of stiff cardboard; secure with rubber bands to protect corners, yet provide for easy access.



A discarded enlarging paper box makes handy mailer for a large number of prints. Wrap adequately, but don't encase in unnecessary tissue or yards of tapel



Best way to insure a speedy return of your pictures is to enclose a stamped, self-addressed envelope. Many publications will not return prints unless postage is provided.



Envelopes addressed to "Picture Editor" (even though organization is not large enough to have one) will reach correct person. Stamp or write on, "Photos—Do Not Bend."

201 PICTURE MARKETS

Modern Photography's 16-page guide to the magazines, syndicates and picture agencies who will buy your photos.

INDEX General Magazines .. 64 Juvenile 73 Women's Magazines .. 66 Newspaper Supplements 74 Men's Magazines 68 Photography 74 Agencies & News Religious 75 Syndicates 68 Sports & Hobbies 75 Calendars & Greeting Cards 71 Trade Journals 76 Farm & Livestock ... 71 Travel 78 House Organs 72 Miscellaneous 78

GENERAL MAGAZINES

All-Pets Magazine, P. O. Box 151, Fond du Lac, Wis. B & w and color transparencies of pets of all types, particularly pedigreed animals, and pix of interest to animal fanciers or pet shop owners. Unusual shots. Pay \$2.50 up on acceptance.

American Zionist, 145 E. 32 St., New York 16, N.Y. Pix illus. life in Israel. Pay \$6 on acceptance.

Army Times, 2020 M St. N.W., Washington 6, D.C. B & w singles and pic. stories; glamour, oddities, decoration, personalities, news, human interest. Pay varies on publication.

Audubon Magazine, 1130 Fifth Ave., New York 28, N.Y. B & w pix, usually to illus. mss., of mammals, birds, insects, reptiles, amphibians, plants, and scenics. Pay \$3 ea.; \$15 for covers. Pay on publication.

Compact, 52 Vanderbilt Ave., New York 17, N.Y. B & w pix of personalities. Color trans. occasionally accepted. Pay \$10 on acceptance.

Cosmopolitan Magazine, 57 & Eighth Ave., New York, N.Y. B & w and color singles and pic. stories; glamour, scenics, travel, religious, personalities, news features, human interest. Min. size color trans. 2½ x 2½. Prefer query before submission. Pay varies on acceptance.

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Daily Word, Lee's Summit, Mo. B & w and color to illus, poems and ideas; mostly scenic and seasonal. Min. size color trans. considered for cover, 4 x 5. Pay \$5-\$6 for b & w; \$25-\$50 for cover. Pay on acceptance.

N.Y. B & w singles and pic. stories; superior photos of dance subjects and personalities. Pay \$5-\$10 on publication.

Down Beat, 2001 Calumet, Chicago 16, Ill. B & w singles; popular music and jazz. Pay \$5 on publication.

The Far East, St. Columbans, Neb. B & w pix of children, close-ups, especially subjects from the Far East, Japan, Korea, Philippines; also Fiji Islands, Burma, and South America. Pay \$5-\$6 on acceptance.

Front Page Detective, 261 Fifth Ave., New York 16, N.Y. B & w singles and pic. stories with caps. on crime. Pay \$10 for singles; \$75 up for pic. stories. Pay on acceptance.

Hadassah Newsletter, 65 E. 52 St., New York 22, N.Y. B & w pix pertaining to Israel. Pay \$8 on publication.

House Beautiful Magazine, 572 Madison Ave., New York 22, N.Y. Color and b & w pix with caps. to illus. mss. on architecture, decorating, food, travel, and building. Pay on publication according to use.

House & Garden, 420 Lexington Ave., New York 17, N.Y. B & w and color singles and pic. stories; travel, decoration, gardening. Pay varies on acceptance.

Household Magazine, 912 Kansas Ave., Topeka, Kans. B & w and color pix for specific-departments: travel, homes and remodelings, gardening, and foods. Min. size color trans. 4 x 5. Pay \$5-\$25 for

b & w; \$40-\$125 for inside color; \$125-\$250 for color covers. Pay on acceptance.

Inside Detective, 261 Fifth Ave., New York 16, N.Y. B & w pix with caps.; spot news pix of crimes. Pay \$10 on acceptance.

Intimate Story, 295 Madison Ave., New York 17, N.Y. B & w romance-type pix; also color cover pix of attractive, fresh-looking young girls, girl heads, seasonal, etc. Min. size color trans. 5 x 7. Pay \$15-\$35 for b & w; to \$200 for covers. Pay on acceptance.

Jubilee, 377 Fourth Ave., New York 16, N.Y. B & w singles and pic. stories; travel, oddities, religious, human interest. Pay \$10 on publication.

Life Magazine, Time & Life Bldg., Rockefeller Center, New York 20, N.Y. Wk. 25¢. B & w news pix; timely or unusual short features. Single color shots or short sequences highlighting news subjects. Unusual photographs. Min. size of color trans. 35mm. Pay. \$200 per page for b & w; \$350 per page for inside color, \$600 for color covers. Pay on pub.

Lights & Shadows, 2801 Cheltenham Ave., Philadelphia 50, Pa. B & w and color pix of human interest, sports, outdoor, scenic, and seasonal. Min. size color trans. 4 x 5. Pay \$5-\$10 for b & w; \$25-\$125 for color cavers. Pay on acceptance.

Look, 488 Madison Ave., New York 22, N.Y. B & w and color pix in sequence stories about people and their activities, animal stories, exceptional singles. Min. size color trans. 35mm. Pay top magazine prices. Pay on acceptance.

Modern Screen, 261 Fifth Ave., New York, N.Y. Pix with caps.; also to illus. mss. on motion picture stars. Pay \$12 up for b & w; higher rates for color.

Natural History Magazine, 79 St. & Central Park West, New York 24, N.Y. B & w and color pix of natural history, animals, birds, insects, flowers, native life, cultures, and peoples. Min. size color trans. for cover, 35mm. Space rate between \$25 and \$50. When set includes a cover, pay \$100 for that pic. Pay on acceptance.

Night & Day, 114 E. 32 St., New York 16, N.Y. B & w pix of action, entertainment, sports. Color pix of women for cover use. Min. size color trans. 4 x 5. Pay \$15 for b & w; \$75 up for b & w sets; \$100 for color covers. Pay on publication.

Pageant, 535 Fifth Ave., New York 17, N.Y. B & w pix of all subjects. We want exciting, revealing, significant, or really amusing pix. Also color pix for back covers only. Pay \$100-\$500 per picture story. Pay on acceptance.

Paris-Match Magazine, 220 E. 42 St., New York, N.Y. B & w singles and pic. stories; news, human interest, sports. Color for feature articles only. Min. size color trans. 35mm. Pay varies on publication.

Popular Gardening Magazine, 530 Fifth Ave., New York, N.Y. B & w pix of flowers, landscapes, and outdoors. Query first. Pay \$5-\$10.

Richfield Western Wild Flower Book, Walter C. Hughes, Jr., Hixson & Jorgensen, Inc., 3540 Wilshire Blvd., Los Angeles 5, Calif. Color only; close-ups of wild flowers (sufficient detail for identification, natural backgrounds) and scenic landscapes showing wild flowers in bloom. Only photos taken in Calif., Ore., Wash., Idaho, Nev., or Ariz. considered. Exclusive rights, except book and magazine, bought.

Each shot should be labeled to show names of photographer and flower, where and when exposed. Pay \$10 for close-ups, \$25 for landscapes. Deadline June 1, 1958. Rejects returned about Oct. 15, accepted shots Jan. 1959.

Saga, 205 E. 42nd St., New York 17, N.Y. Mo. 25¢. B & w sets of any true adventure. Pay \$5 up on acceptance.

The Saturday Evening Post, Philadelphia 5, Pa. Photographs from free lancers purchased mostly by definite assignment in connection with specific illustrational needs. Good rates on acceptance.

Startling Detective, 67 W. 44 St., New York 36, N.Y. B & w pix with caps. on crime and new developments in the fight against crime. Pay \$7.50 on publication.

Town & Country, 572 Madison Ave., New York 22, N.Y. B & w and color pix. Use 35 mm, 2×2 Rolleiflex, and 4×5 color trans. Pay varies on publication.

Vision Magazine, 60 W. 55 St., New York 19, N.Y. B & w singles and pic. stories; spot news, features for news magazines, accent on Latin America, only current material. Pay \$10 up on publication.

Whisper, 213 W. 53rd St., New York 19, N.Y. Mo. 25¢. Expose; institutions, places, rackets, etc. Must be completely factual. Pay very good; on acc.

WOMEN'S MAGAZINES

American Baby Magazine, 220 Fifth Ave., New York 1, N.Y. B & w singles and pic. stories: babies; travel, personalities, human interest, in relation to baby, expectant mother and new mother categories. Pay \$5 on acceptance.

Baby Post, Inc., 30 E. 60 St., New York 22, N.Y. B & w singles and pic. stories; babies. Pay \$6 on publication.

Baby Talk Magazine, 149 Madison Ave., New York 16, N.Y. B & w pix of babies and toddlers engaged in daily routines. Also covers.

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Charm Magazine, 575 Madison Ave., New York 22, N.Y. B & w and color pix on assignment. Pay varies.

Glamour, 420 Lexington Ave., New York 17, N.Y. Mo. 40€. Outstanding b & w pix. Pay varies on acceptance.

Ladies' Home Journal, 1270 Sixth Ave., New York 20, N.Y. Use a few b & w stock shots—mostly children. Color pix; mothers and children, romantic scenics. Min. size color trans. 35mm. Pay depends on size and use. Pay on acceptance.

McCall's Magazine, 230 Park Ave., New York, N.Y. B & w and color singles and pic. stories; babies, oddities, personalities, human interest. Min. size color trans. 5 x 7. Pay \$200 per page for b & w, \$350 per page for color. Pay on acceptance.

My Baby Magazine, 302 Fifth Ave., New York 1, N.Y. B & w pix of babies, toddlers, expectant and new mothers, subjects of interest to expectant mothers. Pay \$5-\$10 for singles; \$25 for pic. stories. First rights. Pay on publication.

MEN'S MAGAZINES

Bachelor, 655 Madison Ave., New York 21, N.Y. B & w and color sets emphasizing candid look; glamour, personalities, news, sports. Good rates on acceptance.

Climax, 205 E. 42 St., New York 18, N.Y. B & w sets of any true adventure. Pay on acceptance.

Comedy Magazine, 655 Madison Ave., New York 21, N.Y. B & w pix of charming girls, cheesecake, interesting party games, satires, comedy situations. Pay \$6 on publication.

Esquire, 488 Madison Ave., New York 22, N.Y. B & w 8 x 10 and color singles and pic. stories; entertainment, active sports, attractive women, informal camera visits with famous men or women. Predominantly male readership. Min. size color trans. 35mm. Pay ASMP rates on acceptance.

The Family Handyman, 117 E. 31 St., New York 16, N.Y. B & w action shots of home repairs, before-and-after scenes, home-made devices to simplify work. Pay \$7.50 per pic. on publication.

For Men Only, 655 Madison Ave., New York 21, N.Y. B & w emphasizing candid look; glamour, news. Good rates on acceptance.

Jest Magazine, 655 Madison Ave., New York 21, N.Y. B & w pix of charming girls, cheesecake. Pay \$6 on acceptance.

Joker Magazine, 655 Madison Ave., New York 21, N.Y. B & w pix of charming girls, cheesecake, trick shots, interesting party games. Pay \$6 on acceptance.

The Lookout, 25 South St., New York 4, N.Y. B & w pix of ships, sailors, and the seas; marine scenes. Pay \$2-\$10 on acceptance.

Male, 655 Madison Ave., New York 21, N.Y. B & w emphasizing candid look; glamour, personalities, news, sports. Good rates on acceptance.

Man's World, 655 Madison Ave., New York 21, N.Y. B & w emphasizing candid look; glamour, news. Good rates on acceptance.

Man to Man, Volitant Publishing Corp., 21 W. 26 St., New York, N.Y. B & w pix of interest to men; cheesecake, adventure, pic. stories. Pay varies on publication.

Mechanix Illustrated, 67 W. 44 St., New York 36, N.Y. B & w pix pertaining to science, home, shop and crafts, unusual gadgets, inventions, mechanical devices appealing to men. Especially interested in how-to stories on home modernization. Color on cover only. Min. size color trans. 4 x 5. Pay \$7.50 up for single b & w; \$75-\$250 for pic. stories; \$100-\$300 for color covers. Pay on acceptance.

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Men, 655 Madison Ave., New York 21, N.Y. B & w emphasizing candid look; glamour; news. Good rates on acceptance.

Motor Trend Magazine, 5959 Hollywood Blvd., Los Angeles 28, Calif. B & w and color pix of classics, customs, sports cars, etc. Min. size color trans. for cover, 2½ x 2½ (4 x 5 preferred). Pay \$5-\$10 for b & w, \$50-\$150 for color covers. Pay on acceptance.

Our Navy Magazine, 1 Hanson Pl., Brooklyn 17, N.Y. Mo. 25¢. B & w pix pertaining to the Navy. Pay \$2-\$5 on publication.

Popular Mechanics Magazine, 200 E. Ontario St., Chicago 11, III. B & w and color pix of new and unusual subjects, new developments in science,

mechanics, inventions, achievement, and discovery. Single pix with brief text; feature-length articles with 12 or more pix. Min. size color trans. 2½ x 2½. Pay on acceptance.

Real Magazine, 10 E. 40 St., New York 16, N.Y. B & w and color singles and pic. stories; "mostly interested in action stories which specifically appeal to male readers—hobbies, adventure, etc. Also cheesecake with a fresh, candid approach." Pay varies on acceptance.

Saga, 205 E. 42 St., New York 18, N.Y. B & w sets of any true adventure. Pay on acceptance.

See Magazine, 10 E. 40 St., New York 16, N.Y. B & w and color pic. sets and singles on all subjects of interest to men.

Sir, Volitant Publishing Corp., 21 W. 26 St., New York, N.Y. B & w pix of interest to men. Cheesecake, adventure, pic. stories. Pay varies on acceptance.

Speed Age Magazine, 41 E. 42 St., New York, N.Y. B & w and color on all phases of automotive activities. Min. size color trans. 35mm. Pay to \$10 for b & w; varies for color. Pay on acceptance.

Stag, 655 Madison Ave., New York 21, N.Y. B & w set emphasizing candid look; glamour, personalities, news, sports. Good rates on acceptance.

Stare Magazine, 667 Madison Ave., New York 21, N.Y. B & w and color glamour sets emphasizing candid look. Good rates on acceptance.

Swank, 655 Madison Ave., New York 21, N.Y. B & w and color sets emphasizing candid look; glamour, personalities, news, sports. Good rates on acceptance.

True, 67 W. 44 St., New York 36, N.Y. B & w and color factual material with an appeal to men. Min. size color trans. 35mm. Pay varies on acceptance.

AGENCIES AND NEWS SYNDICATES

Authenticated News, 170 Fifth Ave., New York 10, N.Y. Picture and News Service. B & w feature and news pix; also pic. stories. Pay 50% comm. on acceptance.

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Bettmann Archive, 215 E. 57 St., New York 22, N.Y. B & w pix or negatives of city, family and industrial scenes, fashions, sports, transportation, personalities prior to 1920. Pay \$3 and up on acceptance. Also buy complete files of old-time photographers.

Black Star, 305 East 47th St., New York 17, N.Y. B & w and color pic. stories documenting American way of life. Strong singles of a story-telling nature. Stock file of human interest, situations, animals, children, glamour, etc. Do not buy outright, but sell pix on comm. basis. Inquire before sending samples.

Camera Clix, 19 West 44th St., New York 36, N.Y. Color trans. of all categories. Min. size of color trans. 4 x 5. Pay varies on acceptance.

Central Feature News Service, Times Tower Bldg., New York 36, N.Y. B & w human interest and scientific pix. Prefer pic. stories. Pay \$10-\$100 on acceptance.

Central Press Association, 1013 Rockwell Ave., Cleveland, O. Daily Syndicate. Editor: C. C. Smith. B & w pix of spot news, news features, human interest, cheesecake. Pay \$5 on acceptance.

Combine Photos, 238 E. 44 St., New York 17, N.Y. Michael B. Drayson. B & w and color pix of news, oddities, general features, human interest, animals, and people. Min. size color trans. $2\frac{1}{4}$ x $2\frac{1}{4}$. Pay on client's acceptance.

Devil Dog Syndicate, 150 Powers St., Brooklyn 11, N.Y. Daily Syndicate. B & w and color pix of human interest. (Reading and handling fee of 35¢ per package photos submitted.)

European Picture Service, 39 W. 32 St., New York 1, N.Y. B & w story-telling singles; also handle color trans. Pay varies on acceptance or on royalty basis.

Ewing Galloway, 420 Lexington Ave., New York 17, N.Y. B & w standard pic. material; also color of good scenics, farming, seasonal, etc. Min. size color trans. 4 x 5. Pay \$10 up for b & w on acceptance; 50-50 royalty basis for color.

FPG (Free-Lance Photographers Guild, Inc.), 110 W. 32nd St., New York 1, N.Y. Professional quality only. B & w and color singles and pic. stories; glamour, babies, scenics, pets, farm, travel, religious, human interest, sports, nature. Min. size color trans. 2½ x 2½. Pay \$7-\$400 for b & w; \$50-\$1,000 for color. Pay on client's acceptance.

Globe Photos, Inc., 152 W. 54 St., New York 10, N.Y. Photo features from 10 to 25 pix that tell a story in color or b & w. Pix must be sharp, clear, and glossy, 8 x 10 in size, with caps.; also handle color photos for advertising, editorial, or calendar use. Professionals only. Releases required. Pay royalty basis; 50-50 for b & w, 60-40 for color. Pay 10th of month following sales.

Hollywood Press Syndicate, 6605 Hollywood Blvd., Hollywood 28, Calif. Picture Syndicate. B & w and color pix of human interest, pin-ups, children, animals, oddities, landscapes, famous places, and fashions. Min. size color trans. 4 x 5. Pay percentage basis on acceptance.

International News Photos, 235 E. 45 St., New York 17, N.Y. B & w and color spot news pix, feature pix, pic. sets, and sequences from all over the world. Pay varies on acceptance.

King Features Syndicate, 235 E. 45 St., New York 17, N.Y. B & w human interest pix. Pay on acceptance.

Metropolitan Group Editorial Service, 260 Madison Ave., New York 16, N.Y. B & w singles and feature pic. stories. \$25 for singles; \$75-\$200 for pic. stories. Pay on acceptance.

The Moss Feature Syndicate, P.O. Box 2972, 808 Summit Ave., Greensboro, N.C. B & w and color pix of nude subjects, and oddities of nature. Pay \$5 up on acceptance.

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National Audubon Society, Audubon House, 1130 Fifth Ave., New York 28, N.Y. B & w and color pix of wildlife. Pay on client's acceptance. B & w 50-50 basis—60% of sale on color.

Outdoor Photographers League, 4486 Point Loma Ave., San Diego 7, Calif. International organization of shutter-clicking, typewriter-thumping sportsmen. The League sells b & w and color pix of hunting, fishing, travel, wildlife close-ups, photo kinks, how-to-builds, outdoor or photo articles. Min. size color trans. 2 ½ x 2 ½. Pay 60-40 basis (60 %

to photographer-member) for all acceptable material on day of sale. Sample OPL Newsletters free to serious workers.

P.I.P. (Photographers-International Publicity), Suite 903, 507 Fifth Ave., New York 17, N.Y. Free-lance picture agency specializing in strong action, adventure, glamour, nudes, and pin-ups. Pic. stories, but also interested in news, human interest, oddities, wildlife, and sports. Prefer b & w 8 x 10 or larger; color 4 x 5 or larger. Royalties, plus incentive basis.

Pix, Inc., 250 Park Ave., New York 17, N.Y. B & w and color pix of human interest subjects; color pix for cover and inside use. Pix of interest to foreign countries are sent abroad. Indicate if pix have been published anywhere. Pay 50-50 basis for b & w; 60-40 basis for color. Pay on 15th of month.

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Press Illustration Service, 369 Lexington Ave., New York 17, N.Y. B & w singles; glamour, babies, scenics, pets, farm, travel, hobbies, oddities, religious, human interest, gardening, sports, nature. Released photos whenever people appear, negatives of sports, funny shots of animals, family situations both indoor and outdoors, and holiday subjects. Pay \$7.50 up on acceptance.

Rapho-Guillumette Pictures, 59 East 54th St., New York 22, N.Y. B & w and color; human interest, glamour, children, animal, and scenic pix. Pay on comm. basis.

H. Armstrong Roberts, 4203 Locust St., Philadelphia 4, Pa. B & w and color; glamour, babies, scenics, pets, farm, travel, hobbies, oddities, personalities, human interest, sports, nature. Negatives only. Pay on royalty basis for color; b & w on royalty basis and bought outright.

Shostal—The Agency for Color Photography, 545 Fifth Ave., New York 17, N.Y. 4 x 5 or 5 x 7 color trans. only. Human interest, landscapes, industry and science, farm, action, home exteriors and interiors, foreign scenics and places of interest. Must have model release and/or property owner's permission to photograph when required. Agency comm. 40% selling price. Pay when buyer is billed.

Three Lions, Inc., 545 Fifth Ave., New York 17, N.Y. Picture Syndicate. B & w pic. stories pertaining to women and photography; also with "men" appeal, i.e., sports, hobbies, educational, and handicraft. Color pix for inside and cover use. Also interested in foreign features in color or b & w. Min. size color trans. 4 x 5. B & w pix on 50-50 basis, color transparencies 60-40.

Underwood & Underwood News Photos, Inc., 3 W. 46 St., New York 36, N.Y. B & w and color; all subjects. Min. size color trans. 4 x 5. Pay 50% royalty.

United Press Newspictures, 461 Eighth Ave., New York 1, N.Y. B & w and color singles and pic. stories; spot news, feature and human interest, roto features, scientific, glamour, personalities. Any size color trans. Pay \$5 up for b & w; 50-50 basis for color, returning unusual trans. within 90 days. Pay on acceptance.

Universal Trade Press Syndicate, 1841 Broadway, New York 23, N.Y. News Agency. B & w industrial and technical subjects with stories or detailed captions on speculation. Pay 65% of receipts on publication.

Wide World Photos, 50 Rockefeller Plaza, New York, N.Y. B & w feature pix for newspapers. Pay varies depending on use.

CALENDARS AND GREETING CARDS

Crestwick, Inc., 251 Fourth Ave., New York 10, N.Y. B & w and color pix of children, landscapes, ornaments, animals, etc., for greeting cards; also religious subjects in color. Pay varies on acceptance.

Mass. S.P.C.A. 180 Longwood Ave., Boston 15, Mass. Sharp b & w glossies depicting either domestic animals in natural poses, or wild animals in their natural surroundings. No objection to children or adults appearing with animals. Photographers should strive for pictures which tell a story of animal life, although a limited number of portraits are acceptable.

The Thos. D. Murphy Co., Red Oak, lowa. B & w and color singles; glamour, church, scenics, pets, farm, patriotic. "Only outstanding quality pix are used." Pay varies on acceptance.

Osborne-Kemper-Thomas Go., Norwood Park, Cincinnati 12, O. Art Calendars. Color pix of landscapes, human interest, hunting and fishing, children, etc. Min. size color trans. 4 x 5. Pay varies.

The Paramount Line, Inc., 400 Pine St., Pawtucket, R.I. Greeting Card Publishers. Color winter scenes, Christmas subjects. Min. size color trans. 3 ¼ x 4 ¼. Pay varies on acceptance.

Scenic Calendar, Mutual Insurance Bldg., Chicago 40, III. Color scenics, U.S. and Canadian; i.e., parks, rivers, lakes, gardens, highways, etc. Min. size color trans. 4×5 , horizontal position. Pay \$150-\$200 for inside, cover and card use. Pay on acceptance.

Joseph Schmidt, Inc., 181 Grand St., Brooklyn 11, N.Y. Color pix of glamour, babies, scenics, human interest, nature. Min. size color trans. 4 x 5. Pay varies.

Skinner & Kennedy Co., Bob Isenmann, 412-416 N. 4th St., St. Louis 2, Mo. Color singles; glamour, nudes, semi-nudes, babies, scenics, dogs, farm, human interest, nature. Min. size color trans. 4 x 5. (Nothing smaller can be considered.) Selections made during Oct. and Nov. Pay varies on acceptance.

FARM AND LIVESTOCK

American Cattle Producer, 801 E. 17 Ave., Denver 18, Colo. B & w pix of beef cattle or range cattle scenes. Pay \$4-\$10 on publication.

American Pigeon Journal, Warrenton, Mo. B & w singles; pets, hobbies, prize-winning pigeons, and pigeon lofts. Also squab ranches. Pay \$1 on acceptance.

Family Herald, 231 St. James St. W., Montreal 1, P.Q., Canada. B & w farm, forestry, and rural pix. Color photos of farm and rural subjects wanted for covers. Pay \$5 for b & w inside; up to \$50 for color covers. Pay on acceptance.

Farm Journal, 230 S. 7th St., Philadelphia 5, Pa. B & w and color pix of farm news of interest to the farm audience. Min. size color trans. 2½ x 2½. Pay \$10-\$50 for b & w; \$50-\$100 for inside color; \$300-\$400 for color covers (prefer 4 x 5 trans.). Pay on acceptance.

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The Farmer-Stockman, P. O. Box 1619, Oklahoma City 1, Okla., and 4321 N. Central Expressway, Dallas 5, Texas (two editions). B & w and color;

farm scenes, indoor and outdoor homemaking, landscaping scenes. Min. size color trans. 4×5 . Pay \$50-\$100 for color on acceptance.

The Feed Bag, 1712 W. St. Paul Ave., Milwaukee 3, Wis. B & w pix of general farm scenes, seasonal scenes. Vertical prints (8 x 10) only. Pay \$7-\$10 on acceptance.

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Hardware & Farm Equipment, 638 W. 39 St., Kansas City 11, Mo. B & w pix of hardware or farm equipment subjects in Mo. and Kans. Pay \$5 on publication.

Livestock Magazine, Box 4245, Memphis 1, Tenn. B & w singles and pic. stories; purebred cattle, hogs, and sheep. Pay \$3-\$5 on publication.

The Old Farmer's Almanac, Dublin, N.H. B & w pix of human interest and scenics. Pay \$5-\$10 on acceptance.

Rural Gravure, 20 N. Carroll St., Madison 3, Wis. B & w and color; general farm and home pix; singles and pic. stories. Pay \$5-\$25 for b & w; \$50-\$100 for color. Pay on publication.

The Western Horseman, 3850 N. Nevada, Colorado Springs, Colo. B & w pix submitted with articles only. Color covers of outdoor Western ranch life with emphasis on horses. Min. size color trans. 4×5 . Pay varies for b & w; \$50-\$75 for color covers. Pay on acceptance.

HOUSE ORGANS

Alemite Payoff, 1826 Diversey Pkwy., Chicago 47, III. B & w singles and pictorial layouts having a service station theme and continuity; cheesecake. Pay \$5-\$30 on publication.

Alemite Trend, 1826 Diversey Pkwy., Chicago 47, III. B & w singles and pictorial layouts having automotive theme and continuity; cheesecake. Pay \$5-\$30 on publication.

The Breck Gold Box, John H. Breck, Inc., 115 Dwight St., Springfield, Mass. B & w singles and pic. stories; babies, human interest. Pay \$5-\$10 on publication.

Chrysler Events, 1800 Fullerton, Chicago, Ill. B & w and color pic. stories; scenics, travel, addities, human interest, sports, nature. Min. size color trans. $2 \frac{1}{4} \times 2 \frac{1}{4}$. Pay current rates on publication.

Podge News Magazine, Prince & Co., 5435 W. Fort, Detroit 9, Mich. B & w and color; scenics, travel, sports, human interest. Min. size color trans. 2 ¼ x 2 ¼ . Pay varies on acc.

Friends Magazine, 3-135 General Motors Bldg., Detroit 2, Mich. B & w and color pix of any subject of general interest. Use mostly pic. stories. Min. size color trans. for cover use, 35mm. Pay \$75 up per page for b & w; \$125-\$400 for color covers. Pay on acceptance.

MCS News, 415 N. Dearborn, Chicago 10, Ill. Color pix of human interest, seasonal, pictorial, humanous. Min. size color trans. 5 x 7. Pay \$25-\$150 on publication.

Nabisco Magazine, 425 Park Ave., New York 22, N.Y. B & w pix for cover use; action-type pix featuring one or two people, seasonal scenics. Pay \$15-\$20 on acceptance.

The Northwestern Corp., 900 Armstrong St., Morris, III. B & w glamour pix. Pay varies on acceptance.

Popular Home, and The Business of Farming, U.S. Gypsum Co., 300 W. Adams St., Chicago, Ill. B & w and color pix; farm, decoration, home design and remodeling. Occas. use farm animals in color. Min. size color trans. 4 x 5. Pay \$10 up for b & w; \$50 up for color. Pay on acceptance.

Savings & Loan Publications, 1755 Northwest Blvd., Columbus 12, Ohio. B & w and color covers only. Homes; exteriors, interiors. Pay \$15 on acc.

Trailer Travel Magazine, 121 W. Wacker Dr., Chicago 1, Ill. Mo. 25¢. B & w action pix in trailer or trailer parks. Pay 50¢-\$10 on acc.

JUVENILE

Child Life Magazine, 30 Federal St., Boston 10, Mass. B & w pic. stories on animals, nature, hobbies, trips, and humorous subjects with appeal for children 4 to 9 years old. Pay \$7.50 on publication.

Children's Activities, 1111 S. Wabash, Chicago 5, III. Mo. 50¢. B & w pix of children and animals. Pay \$5 up on publication.

Scholastic Roto, 205 E. 42 St., New York 17, N.Y. B & w pix and pic. stories of general interest to teenage youth; i.e., good grooming, etiquette, vocations, youth personalities, high school activities, sports, curricula, etc. Pay \$100-\$300 for pic. stories on publication.

Scouting Magazine, New Brunswick, N.J. B & w pix of scouting activities; flood and other disaster pix; nature subjects. Pay \$5-\$10 on acceptance.

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The Sentinel, 127 Ninth Ave. N., Nashville 3, Tenn. B & w photos of boys and girls doing interesting things, children with parents and teachers in home, church, school, playgrounds, etc. Unless photographs accompany specific articles, they should be directed to Art Director, who will distribute them. Pay \$3-\$7.50 on acceptance.

Stories for Children, E. Fifth at Chestnut, Anderson, Ind. Single b & w pix to illus. mss.; action pix of small children. Pay \$4.00 on publication.

Straight, Hamilton Ave. at 8100, Cincinnati 31, Ohio. B & w singles and pic. stories; teen-age (12-17) activities, projects, programs, hobbies, sports; also to illus. mss. on teen-age accomplishments, unusual hobbies, etc. Pay on acceptance.

Teen Time, Winona Lake, Ind. B & w hobby pix, family, boy and girl group scenes, travel. Pay \$3.50 on acceptance.

Upward, 127 Ninth Ave., N., Nashville 3, Tenn. B & w pix of landscapes; seasonal; teen-age activities. Unless photographs accompany specific articles, they should be directed to Art Director, who will distribute them. Pay \$2-\$6 on acceptance.

Weekly Reader, Box 360, Middletown, Conn. B & w pix with human interest and action. We prefer pictures with children aged from 6-7 to 12. Must be newsworthy and appealing. Pay \$3.60-\$7.50 on acceptance.

NEWSPAPERS AND PICTORIAL SUPPLEMENTS

The American Weekly, 63 Vesey St., New York 7, N.Y. Wk. with Sun. newspaper. B & w and color pix; family relationships, stoppers, theatrical personalities, stock shots of situations, adventure, teenage action, romance, trick action photos. Interested in new talent. Min. size color trans. 4 x 5. Pay on acceptance.

Chicago Tribune Magazine, Picture Editor of Magazine, Chicago 11, Ill. Clear, sharp, b & w singles and pic. sequences of general interest, animals, unusual people, unusual camera techniques. Prefer glossies 5 x 7 or larger. Pay \$7.50 ea., or by special arrangement. Pay on publication.

The Christian Science Monitor (Family Features Page), One Norway St., Boston 15, Mass. B & w pix of human interest and scenery. Pay \$5-\$7.50 on acceptance.

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New York Daily News, 220 E. 42 St., New York, N.Y. Daily and Sun. tabloid with rotogravure section. Unusual single news shots (material must be new and exclusive). Min. pay \$10. Pay on exclusive material varies.

Parade, 285 Madison Ave., New York, N.Y. Wk. with Sunday newspaper. B & w and color pix of human interest, animals, glamour, name personalities, sports action and sports, science. Prefer 2 ½ x 2 ½ color trans., but will accept sharp 35mm. Standard rates. Pay on acceptance.

Seattle Times Rotogravure Pictorial Section, Box 1892, Seattle 11, Wash. B & w and color pix of Pacific Northwest subjects only. Min. size color trans. considered, 4 x 5. Pay \$5 for b & w; \$75 for color covers. Pay on publication.

Weekend Picture Magazine, 231 St. James St. W., Montreal, P.Q., Canada. B & w and color pix of oddities, candid action, short series. (No posed pix.) Min. size color trans. 35mm. Pay \$10-\$25 for b & w; \$50-\$75 for inside color; \$150 for color covers. Pay on acceptance.

PHOTOGRAPHY

Drewry Photocolor Corp., 550 W. Colorado Blvd., Glendale, Calif. Color pix of human interest. Min. size, 35mm. Pay varies depending on use. Pay nominal; used for display purposes.

Fawcett Photo Books, 67 W. 44th St., New York 36, N.Y. B & w singles and pic. stories. Color for covers only. Any subject suitable for salon photographs. Min. size color trans. 4 x 5. Pay \$10-\$15 for b & w; \$50-\$200 for color. Pay on acc.

Leica Photography, E. Leitz, Inc., 468 4th Ave., New York 16, N.Y. Pix must be taken with Leica cameras and lenses. B & w and color; scenics, babies, pets, human interest, macrophotos, still life. Pay \$15 and up for b & w; \$50 and up for color. Pay on publication.

Photography Workshop, 286 Bleeker St., New York 14, N.Y. Qt. 50¢. B & w pix of interest to photographers. Pay varies.

Snaps, 343 State St., Rochester 4, N.Y. Bi-mo. Free. B & w and color snapshots—the kind the average snapshooter would like to make. Prefer human interest close-ups rather than scenics. Pay \$5 minimum on acc.

RELIGIOUS

American Lutheran, 2112 Bdway, New York 23, N.Y. Mo. 20¢. B & w pix on religious subjects. Lutheran church events only. Pay up to \$5 on acceptance.

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Catholic Digest, 44 E. 53 St., New York, N.Y. B & w and color pix of general interest. Query John McCarthy, Executive Editor, first. Any size color trans. considered. Pay \$100-\$150 for b & w pic. story; \$100-\$250 for color covers. Pay on acceptance.

The Grail, St. Meinrad, Ind. Mo. 25¢. B & w pix of family activities and children. Pay \$10-\$15 inside, \$35 cover on acc.

Information, 180 Varick St., New York 14, N.Y. Mo. 25¢. B & w pix Catholic Church interest; pix of individuals, celebrations and Catholic action. Pay \$5-\$10 on acc.

Maryknoll, Maryknoll, N.Y. Attn: Editor. Human interest photos from Mexico, Guatemala, Peru, Bolivia, Chile, China, Japan, Korea, Formosa, Hong Kong, Philippine and Hawaiian Islands, Africa (Tanganyika). Min. size color trans. considered, 2½ x 2½ for inside use. Pay \$6 for b & w; \$15 for color. Pay on acceptance.

The Message Magazine, Box 59, Nashville 2, Tenn. B & w pix of religious conventions, Negro congregations, Negro clergymen, special church projects, pix of colleges, Negro and Interracial. Color cover pix of Negro models in seasonal settings, children with animals, church scenes, etc. Min. size color trans. 3 ½ x 4 ½. Pay \$5-\$7.50 for b & w; \$25-\$125 for color covers.

Religious News Service, 43 W. 57 St., New York 19, N.Y. B & w pix of typical religious activity; spot news or feature photos in the field of religion. Also vertical scenics, all seasons. Pay \$5 for news shots; \$10 for inspirational pix at end of mo. following acceptance.

Sunday Digest, Elgin, Ill. B & w pix of Protestant churches, church history, activities of church groups, service projects, etc. Pay \$3-\$6 on acceptance.

World Outlook, 150 Fifth Ave., New York 11, N.Y. B & w pix with caps. to illus. mss.; religious and missionary material preferred. Color trans. for cover and inside use. Pay \$3-\$6 for b & w; \$15 up for color on acceptance.

SPORTS AND HOBBIES

CQ, 300 W. 43 St., Room 600, New York 36, N.Y. B & w pix of amateur radio subjects only. Pay \$5-\$25 on publication.

The Fisherman Magazine, Oxford, Ohio. Mo. 50¢. General need for b & w unposed pic. spreads of fish and fishing. Color cover trans. must have good poster effect. Pay \$2-\$20 apiece for b & w; \$100 for color cover. Pay on acc.

Flying Models, 215 Fourth Ave., New York 3, N.Y. B & w and color action photos of model aviation hobbyists with their planes. Caps. must include pertinent information about the plane as well as the builder. Min. size color trans. (cover use only) 4×5 . Pay \$5 for b & w on publication; \$50 for covers on acceptance.

Motor Boating, 572 Madison Ave., New York, N.Y. B & w pix of anything pertaining to boating. Pay on acceptance.

Outdoor Life, 353 Fourth Ave., New York 10, N.Y. B & w and color pix of hunting and fishing. Rates vary. Min. for acceptable story with pix, \$300 on acceptance.

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Popular Science Monthly, 353 Fourth Ave., New York 10, N.Y. Mo. B & w pix of new mechanical products; new developments in science and industry; how-to for automobiles, home and workshop. Color cover shots. Pay \$5-\$15 for b & w; varies for color. Pay on acc.

The Rudder Magazine, 9 Murray St.; New York 7, N.Y. B & w pix of pleasure boats in action, harbor scenes, marine subjects in general. Pay \$5-\$15 on publication.

Sport Magazine, 205 E. 42 St., New York 17, N.Y. B & w action pix. Color shots of sports personalities. Min. size color trans. 4 x 5. Pay \$10-\$25 for b & w; \$75 for inside color; \$100-\$200 for color covers. Pay on acceptance.

Sports Afield, 959 Eighth Ave., New York 19, N.Y. B & w and color action pix pertaining to hunting and fishing; single shots or complete pic. stories on "action" theme. Min. size color trans. 2½ x 2½. Pay \$10 up for b & w; \$50 up for inside color. Pay on acceptance.

Workbench Magazine, 543 Westport Road, Kansas City 11, Mo. 35¢. B & w pix to illustrate mss. in the home workshop, home repair and home improvements field from the do-it-yourself point of view. Pay \$2 to \$7 on acc.

TRADE JOURNALS

American Bicyclist and Motorist, 461 Eighth Ave., New York 1, N.Y. B & w pix of bicycle events and uses, bicycle dealers and bicycle shops, safety measures, hobby, bicycles at school, monthly "Miss Bicycle" feature. Pay. \$2-\$15 on publication.

American Painter and Decorator, 2911 Washington Ave., St. Louis 3, Mo. Mo. 25¢ B & w pix to illus. mss. only. Mss. on how a painting or decorating contractor is building his business, or detailed description of an outstanding decorating job. \$3-\$5 on publication.

American Rabbit Photographers Association, Ben J. Mickewicz, Secy., National Hq., N. Wilmington, Mass. B & w pix of rabbits, rabbitries, human interest. Also color pix of cheesecake with rabbit interest for calendar use. Query first. Min. size color trans. 35mm. Pay 25¢-\$2 for b & w; varies for color. Pay on acceptance.

Banking, 12 E. 36th St., New York 16, N.Y. Mo. 504. B & w pix of banking and business subjects, activities encouraged or sponsored by banks. Pay \$5-\$7.50 on publication.

Beauty Fashion, 101 W. 31st St., New York 1, N.Y. Mo. 35¢. B & w pix of cosmetics and perfumes sold in department and drug stores, preferably with human interest angle. Pay \$3-\$6 on publication.

The Bicycle Journal, 606 S. Main, Ft. Worth 4, Tex. B & w pix of bicycle leg art with model release; interiors, exteriors, and displays of bicycle stores. Pay \$7 for leg art; \$5 for bicycle shop photos.

The Boating Industry, 505 Pleasant St., St. Joseph, Mich. B & w pix of boatyards, marinas, marine dealers. No regatta or owners' boats pix. Pay \$3-\$5 on publication.

Bruce Magazine, Box 397, Memphis 1, Tenn. 8 & w pix of famous trees, historic homes, subjects of interest to architects and lumber dealers; cover scenics. Pay \$5-\$10 on acceptance.

The Constructor, 1227 Munsey Bldg., Washington 4, D. C. Mo. $40 \, \varepsilon$. (July \$2.) B & w pix of construction work on large or unusual projects, new techniques. Pay \$6 inside, \$15 for cover. Pay on publication.

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The Crown, P.O. Box 1837, Baltimore 3, Md. B & w 8 x 10 glossy, vertical scenics from all sections of the country for covers. Pay \$10 on acceptance.

Diner Drive-in, 405 E. Superior St., Duluth, Minn. Mo. 30¢. B & w pix of all phases of drive-in and diner food service operation stressing practical ideas. Pay \$5-\$10 on acceptance. Also, 4 x 5 color transparencies for cover (query first).

Dun's Review and Modern Industry, 99 Church St., New York 8, N.Y. Mo. \$5 per yr. B & w pix of a wide range of subjects including industrial pix to suit editorial requirements. Pay \$7.50 on acc.

Electronic Servicing, 300 W. 43 St., Room 600, New York 36, N.Y. B & w pix of electronic devices in use, being repaired, or installed. Concentrate on radio, television, and communication equipment and associated test equipment. Pay \$5-\$25 on publication.

Firemen, 60 Batterymarch St., Boston 10, Mass. B & w pix of fire action, particularly fire fighting and rescue work. Pay \$3-\$7 on acceptance.

In Transit, 5025 Wisconsin Avenue, N.W., Washington 16, D. C. Mo. 20¢. B & w pix with caps. dealing with street cars or buses, labor, personnel. Pay

Listen, 6840 Eastern Ave., N.W., Washington 12, D.C. B & w pix of human interest, scenic, skid row scenes, traffic accidents, court scenes, pix of either specific or general nature dealing with alcoholism or drug addiction. Pay \$4-\$7.50 on acceptance.

Marking Industry, 407 S. Dearborn, Chicago 5, III. Mo. B & w pix relating to the use of marking products (stamps, stencils, no. machines, seals, badges, etc.). Pay \$5 ea. on acc.

Metal Finishing, 381 Bdway, Westwood, N. J., Mo. \$4 per yr. B & w photos pertaining to electroplating, lacquering, rust proofing, etc. Pay varies on publication.

Mining Congress Journal, 1102 Ring Bldg., Washington 6, D. C. Mo. B & w pix of mining, underground or open pit, including mills, refineries, etc.; coal, metal, non-metallic. Pay \$2.50-\$10 on pub.

National Bottlers Gazette, 9 East 35th St., New York 16, N.Y. Mo. 75¢. Pix to illus. mss. on merchandising, manufacturing, advertising methods of interest to bottlers of soft drinks. Pay \$3-\$5; \$25 for covers.

Poultry Tribune, Sandstone Bldg., Mount Morris, III. Mo. 20¢. B & w pix and brief copy on laborsaving ideas or equipment used by poultry farmers; also pix for cover use. Pay \$10-\$15 on acc.

The Public Employee, 815 Mt, Vernon Pl., N.W., Washington 1, D. C. Mo. 10¢. B & w pix of public employees at work (state, county, and municipal). Complete identification must accompany pix. Pay \$5-\$10 an acc.

Pure-bred Dogs—American Kennel Gazette, 221 Fourth Ave., New York 3, N.Y. B & w pix of pure-bred dogs—human interest desirable. Min. size for cover, 8 x 10; for inside frontispiece, 5 x 7. Pay \$5 for inside use; \$10 for covers. Pay on publication.

Radio Electronics, 154 W. 14th St., New York 11, N.Y. Mo. 35¢. Single pix to illus. mss. on radio, electronics, facsimile, television and sound high fidelity and public address systems. Pay \$7.50 for singles. Special prices for unusual material. Query. Pay on acceptance.

Skyways, 425 Fourth Ave., New York 16, N.Y. B & w pix pertaining to companies in aircraft industry. Pay \$5-\$7.50 on publication.

Variety Store Merchandiser, 192 Lexington Ave., New York 16, N.Y. Mo. Published for 5 & 10¢ store managers, assistants and executives. B & w pix portraying activities in this field, especially merchandise displays. Pay \$3-\$5; on acceptance.

World Oil, Drawer 2608, Houston 1, Tex. B & w pix with caps.; also to illus. mss. dealing with drilling, pipelines, oilfield operations, production. \$5-\$10 on acceptance.

TRAVEL

Arizona Highways, 17 & Jackson, Phoenix, Ariz. B & w and color pix of scenic southwestern subjects. Min. size color trans. 2¼ x 2¼. First pub. rights only. \$5-\$10 for b & w; \$20-\$60 for color. Pay on publication.

National Geographic Magazine, 16 & M St., N.W., Washington 6, D.C. B & w nature and human interest topics which lend themselves to picture-story treatment covering at least eight pages—about 12 to 15 pix (more should be submitted to provide a selection). Color series material on geographic areas such as cities, countries, etc., which have some unity of subject matter; natural history, aviation, marine life, etc. Pay \$10-\$25 for b & w; \$600-\$800 up for min. of eight pages of color. Pay 1st of mo. following acceptance.

Pictorial California, 1314 Wilshire Blvd., Los Angeles 17, Calif. B & w scenic pix of California and the Pacific Coast. Pay varies on acceptance.

Travel, 50 W. 57th St., New York 19, N.Y. Mo. 50¢. B & w human interest shots accompanied by specific articles about any place in world. Photo story (8-10 pix) and photo contest (\$25 first prize) each month. Article payment \$50-\$100 on acc.

MISCELLANEOUS

The American-Scandinavian Review, 127 E. 73rd St., New York 21, N.Y. Qt. \$1. B & w pix of Scandinavia—life, nature, current events. Pay \$2-\$3 on acceptance.

Standard Publishing Foundation, 8100 Hamilton Ave., Cincinnati 31, Ohio. 8 x 10 pix of scenic, seasonal human interest and similar general subjects. Pay \$5-10.

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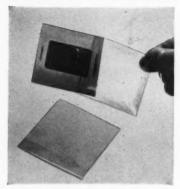
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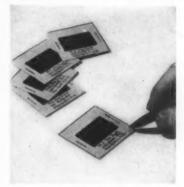
Slides are valuable—special care and preparation are required



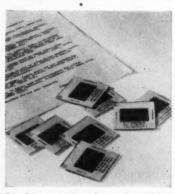
Acetate envelopes are available in a large range of sizes, and will protect transparencies. Glass mounts are sometimes shattered in transit, however carefully you wrap them.



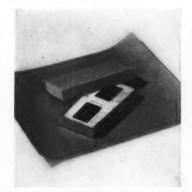
35mm and 2 1/4 Filmdex binders are available (or, if you're ambitious, you can make your own) for mailing slides in flat packages. This binder can also make your filing easier.



Name and address should go on every slide. If transparencies are particularly valuable, you can insure and send registered mail. Submit originals, have copies made.



Provide a caption sheet when slides are to be presented in quantity. Most satisfactory are slides numbered to correspond to this list, giving complete data on each slide.



The processor's box is an ideal mailer for your slides. Don't forget to enclose caption sheet along with return label and postage, then wrap securely in heavy paper.



Filmdex mounts can be mailed flat between cardboards, secured with rubber bands. Enclose caption sheet, self-addressed return envelope. Captions must match slides.

Who has what? Keep track of your pictures and transparencies



Keep a record of the pictures and transparencies you send to picture editors. Allow enough time for the prints to arrive, to be considered and returned before follow-up.



An alphabetical card index is a very workable system. You send pictures out to a certain publication, record it on the card, and you know exactly where they are.



The looseleaf notebook is ideal if you don't send out too many pictures. Simply record the pictures you send by number or subject, to whom sent, and when returned.

DISCOVERY no. 34

Green filter intended for use with black-and-white film produces strange effect in color. 1/25 second, f/3.5.



Summer heat is suggested by allpervasive orange. 1/50, f/5.6.

GEORGE JACCOMA

THE ARTIST'S PROBLEM in any medium is one of giving form to an idea or emotion. In music the statement may be made within the limitations, for instance, of the sonata form. A composer will organize specific sounds within this general structure so that they relate to one another and have meaning through this relationship. A literary composition—a poem, a play, a novel—is not a haphazard collection of words. Words, the elements in writing, are (or should be) carefully chosen and organized to convey a specific message. This same necessity for organization holds true in the visual arts. Color, line, and mass are the elements with which the visual artist works. Painters, sculptors, architects and photographers put them to use, as a musician utilizes sounds and a writer uses words, to communicate an impression, an idea, a story, or an emotion.

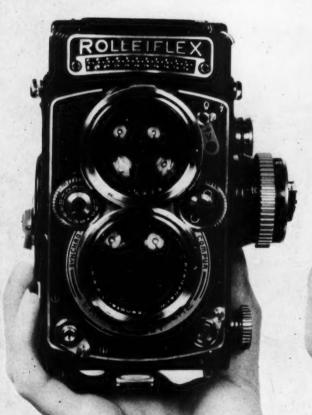
The limitations imposed by the photographic medium are, of course, different from those of painting, sculpture, or architecture. The photographer cannot alter the appearance of things in the same way the painter can. He can use specific materials and techniques—film, paper, aperture, shutter speed, lighting, etc.—to interpret a subject. But he (Continued on page 105)



Jaccoma underexposed all photographs to intensify effect of filters. House in sand; 1/50, f/5.6.

GREAT CAMERAS? FACT OR FICTION

Rolleis have always had a great reputation. Do they still deserve it?



ROLLEIFLEX 2.8E

80mm f/2.8 5-element Zeiss Pianar or Schneider Xenotar lens has automatic film transport, shutter cocking, built-in meter.



ROLLEIFLEX 3.5

75mm f/3.5 5-element Zeiss Planar or Schneider Xenotar lens has almost all other features of the Rolleiflex 2.8E camera.

SINCE THE FIRST Rolleiflex of 1929, the mark has been known for quality, efficiency and reliability by both amateur and professional photographers. The Rolleis were the first twin-lens reflex cameras, they were also the first to feature lever wind, first with automatic shutter cocking.

Today many features which were exclusively Rollei now appear on other cameras. And if imitation is the sincerest form of flattery, the Rollei should blush.

Rolleis, however, have not only kept up with the times but have often outdistanced it. Seldom a sixmonth period has gone by in these last years of radical camera improvements without a new Rollei model of one sort or another—better lenses, built-in exposure meters, additional features.

Instead of describing each camera piecemeal or listing the features (which is the easy way out), let's take a look at the whole Rolleiflex family for a frank, modern appraisal of its worth.

There are four Rolleis now available—a Rolleiflex with 80mm f/2.8 taking lens, another with a shorter 75mm f/3.5, a baby Rolleiflex making 1½ x 1½ pictures on 127 film (all the other Rolleis use 120) and a rather unusual Rolleicord capable of producing a number of different size shots on 120 film. Special film counter and mask kits are available for each size.

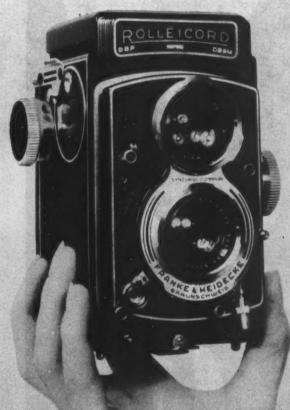
The 120 Rolleiflexes can be had with Schneider or Zeiss lenses, with or without exposure meters. The small Rolleiflex and the Rolleicord have four-element Schneider lenses and no meters yet. (Continued on page 106)

PHOTOGRAPHS BY FRANK WOLFE



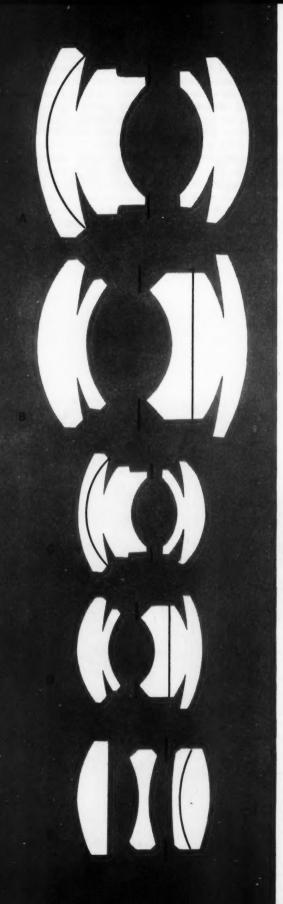
4 × 4 ROLLEIFLEX

60mm f/3.5 4-element Schneider tenar lens has automatic operation, makes 12 1 % x 1 % pictures on a roll of 127 flm.



ROLLEICORD Va

75mm f/3.5 4-element Schneider Xenar lens, semi-automatic operation can make 12, 16 or 24 shots on 120 film, no meter.



WHICH LENS IS BEST? FOUR OR FIVE ELEMENT, F/2.8 or 3.5

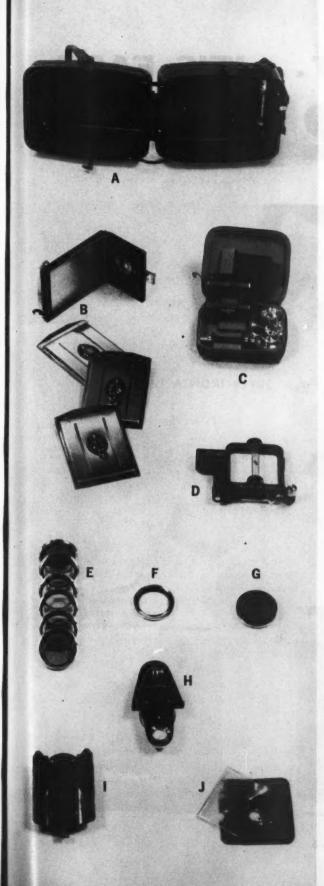
A. 80MM F/2.8 ZEISS PLANAR is a five-element alternative to the Xenotar (below) on the Rolleiflex 2.8E. Although the line-up of optical elements is rather different from the Xenotar, performance is similar. It produces excellent definition to the corners of the negative, even at full aperture.

B. SOMM F/2.8 SCHNEIDER XENOTAR has five elements and can be had on the Rolleiflex 2.8E. In extensive tests with this lens MODERN found it extremely sharp in overall definition. The five-element 80mm f/2.8 lenses are considerable improvements over the discontinued four-element 80mm f/2.8 Tessars once available on the Rolleiflex 2.8.

C. 75MM F/3.5 ZEISS PLANAR is a five-element alternative to the Xenotar on the Rolleiflex 3.5. It shows excellent definition even at full aperture.

D. 75MM F/3.5 SCHNEIDER XENOTAR with five elements has now completely replaced the four-element Xenar on all Rolleiflexes. Differences in definition between the discontinued four-element Xenar and this five-element Xenotar at f/3.5 are almost impossible to see, even with great magnification of the negative corners. Definition, to say the least, is excellent in the 75mm f/3.5 Xenotar.

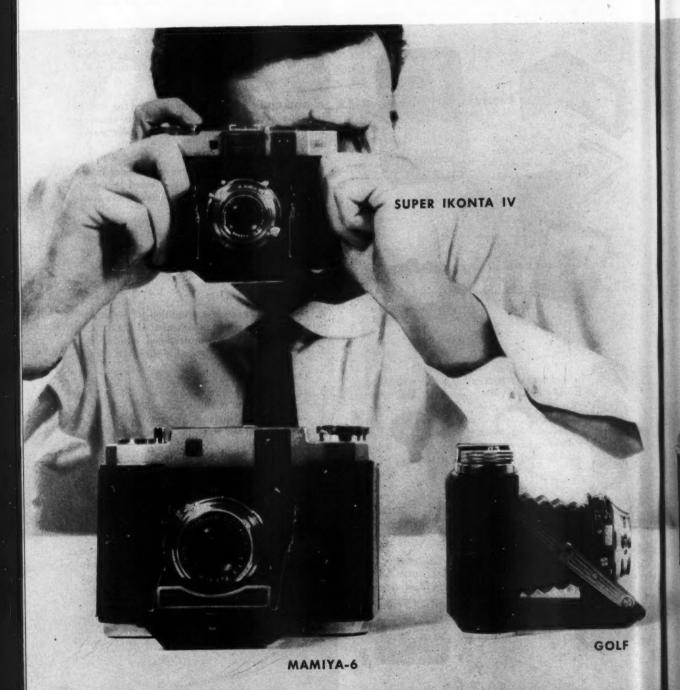
E. 75MM and **60MM** SCHNEIDER XENAR are available on the Rolleicord Va and Rolleiflex 4 x 4 respectively. The Xenar design is of a traditional four-element Tessar-type construction. Performance at such moderate aperture (f/3.5) and focal length (75mm) is excellent compared with that of the 75mm f/3.5 five-element Xenotars or Planars.



ROLLEI ACCESSORIES INCLUDE MANY UNUSUAL USEFUL ITEMS

- A. METAL EVERREADY CASE is air, dust, water tight. If you have ten thumbs and drop cameras, damage will be little or none if a camera is in such a case. If it falls overboard, no harm. Case and camera float. Desiccant tubes inside prevent moisture.
- **B. PLATE ADAPTER** replaces Rollei back, lets you make single $2\frac{1}{4} \times 2\frac{1}{4}$ exposures on $2\frac{1}{2} \times 3\frac{1}{2}$ sheet film. Good for scientific and reproduction work.
- **C. ROLLEIKIN** 3.5 and 2.8 kits change the Rolleis into 35mm cameras. Kits have complete counting mechanism, film plane, ground glass, finder masks.
- D. ROLLEIMETER turns frame sportsfinder into a rangefinder-viewfinder. Can be attached in matter of seconds. Good gadget if you shoot at eye level.
- E. DECAMIRED FILTERS supply necessary color correction for all light sources, all color films. If you want perfect color, a filter set plus some tables or a good color meter will do it.
- F. ROLLEISOFT reverses tradition of Zeiss and Schneider lenses, produces softening of critical definition. Used often by professional portrait studios to reduce necessity of facial retouching.
- **G. ROLLEIPOL** fits over focusing and taking lens, uses polarization to eliminate or subdue reflections or glare from shiny surfaces. Amount of polarization can be controlled and seen directly on ground glass.
- H. PANORAMA HEAD permits Rolleis to shoot scenic pictures which can be joined together as one shot in printing. Complete circle can be photographed using only ten exposures.
- I. ROLLEIFIX TRIPOD HEAD eliminates wasted time threading and unthreading Rolleis from tripods. Quick release catch fastens or unfastens camera.
- J. ROLLEIGRID SLIPS over ground glass, brightens image to the corners. Rollei ground glass alone is bright in center, but light falls off in corners.

TRY 21/4 AT



EYE LEVEL

IF YOU'RE TIRED of the belt buckle point of view, perhaps it's time to get your 2½ up to eye level. You can, with practice and perseverence, do it with your twinlens reflex, but there's an easier way—with a 2½ x 2½ folding roll film camera. Not gone, but largely forgotten, it's a style inherited from another era, up-dated and improved to meet today's requirements. Because it's a rangefinder camera, it looks at the world from the same angle that you do. By virtue of its collapsibility, its lens can cover as large a negative as can that of the much bulkier twin-lens reflex.

Today's 2½ folding roll film cameras are as compact, as fast, as automatic (almost) as the versatile 35mm. At the touch of a button the front pops open, bellows springs forward, lens locks firmly in place and you're ready to shoot. Photographers who worked with these cameras for us found the manual shutter cocking (necessary on all but one model) a bit bothersome at first—but found the lively folding cameras in most other respects very similar to 35mm.

Which cameras for eye-level 24?

The four models illustrated on these pages—the Super Ikonta IV, Mamiya-6, Golf and Super Speedex—offer a variety of special features to match all kinds of individual tastes and preferences. They range from the simplest, smallest, lightest weight (19 oz.) Golf to the Super Ikonta with built-in rangefinder and LVS—and the Mamiya-6, almost as fully automatic as a 35.

All are well constructed, with coated and color corrected 75mm, f/3.5 lenses which stop down to f/22. Each one has double exposure prevention, body shutter release, accessory shoe and film wind knob—but there the uniformity ends.

The Golf, the little lightweight, has a three-element Steinheil Cassar lens, Prontor-S shutter with speeds of 1 to 1/300 sec. plus B and self timer, X synchronization. It takes 12 pictures on 620 roll film (the other cameras pictured here use 120 film). The Golf has a bright, direct-vision viewfinder, but no rangefinder. Lens focuses to 3.3 ft., shutter must be cocked manually. There is a tiny window next to the film wind knob in which a red flag appears when film has been wound forward one frame.

The Ikonta, Mamiya and Speedex with four-element lenses all have exposure counter, automatic frame stop, coupled, coincidence type rangefinder, film reminder, and shutter speeds from 1 to 1/500 sec. plus B.

The Ansco Speedex has an (Continued on page 107)



SUPER SPEEDEX



SUPER SUPER GRAPHIC

New view camera abilities, better press features in Graflex' latest.

SUPER is a good word to describe the 4 x 5 Super Graphic, just announced by Graflex, Inc., Rochester, N. Y.

It is a brand new camera. True, its design is a logical development of the Pacemaker Crown Graphic (it hasn't the Speed Graphic's focal-plane shutter), and it incorporates many features found on that camera. But the Super Graphic is sufficiently novel and different to be considered as a genuinely new item. Its price, with 135mm f/4.7 Optar lens in full sync Graphex shutter is \$375.

Obviously, the designers had two broad aims: First, to simplify, improve, and modernize the press camera features, a long overdue development. Second, to give the Super Graphic enough view camera movements to handle all but the most difficult studio and architectural jobs, thus making it more useful to the commercial and industrial photographer than earlier Graphic cameras.

It is our opinion that these aims have been accomplished with considerable success, the result being a notably sturdy, and reasonably easy-to-use camera design.

The Super Graphic has an extruded aluminum body. The material was picked because it is said to have the resilience and shock resistance of the old mahogany boxes, plus the shape maintaining ability of a rigid metal.

The camera has no overhanging accessories or vital parts to catch on things, nor is it festooned with connecting wires. Everything but the flashgun is incorporated within the camera body (photo 1, page 126).

The integral rangefinder is horizontal and presents a bright, contrasty, "life size" image. It is designed to couple to any lens (except a 65mm wide-angle) which may be used with the camera. Small cams, cut (Continued on page 124)

MONTHLY CONTEST

MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE \$25
SECOND PRIZE \$15
THIRD PRIZES \$10

SUIT YOUR TREATMENT to your subject. No single rule of composition, no specific shooting or darkroom technique is always best. The captions, below and opposite, tell how this month's contest winners have used aperture and shutter speed, exposure and development, to make photographic statements about their subjects.

Anyone may enter any number of black-and-white prints in Modern's "Monthly Contest." Pictures must be 4 x 5 or larger in size, and your name, address and all technical data must appear on the back of each print. No entry blanks are required. Please enclose a stamped (first-class postage), self-addressed envelope if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, Modern Photography, 33 W. 60 St., New York 23, N. Y.

UNUSUAL COMBINATION of film and developer, ferricyaniding print, produced this contrasty rendition of branches and buildings. Clerk, New York City, rated 35mm Panatomic-X at 320, developed in Selectol. \$25 First Prize.





 □ LONG EXPOSURE (2 seconds at f/16) was used in making semi-silhouette of photographer's shadow. Second Prize winner Stu Roth, of The Bronx, N.Y., shot Tri-X in a 35mm Minolta A camera by available light.

UNDEREXPOSURE dramatizes misty Iowa morning by recording figure and car in silhouette. Raymond G. Scory, of Fort Lee, Va., exposed Verichrome Pan film at 1/100 and f/11 in a Rolleicord IV. Third Prize. ∇

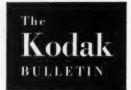




ZONE FOCUSING for action! Mary Bell, of New York City, focused Hasselblad at ten feet, shot when child reached this predetermined distance from camera. Verichrome Pan, 1/100, f/8. Third Prize.

USE A WIDE APERTURE for candids of strangers! A large lens opening enables you to shoot at high shutter speeds, and in addition will minimize distraction of cluttered backgrounds by throwing them out of focus. Gabriel Flaum used Nikon S2 camera to photograph German gentleman scrutinizing paper. Third Prize.





The swing

... and Kodak is right in there with a superb line of 35's, replete with built-in exposure meters, EVS, new rangefinder-viewfinder combinations, cross-linked scales, thumb-lever wind, and a multitude of other features in various combinations to fit your photographic needs and your budget, from a low \$26 on up. Your Kodak dealer is a complete one-stop shopping center for these fine Kodak 35mm Cameras. Check the line-up here, then pay him a visit.



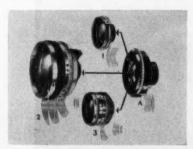
KODAK RETINA IIIc CAMERA

50mm f/2 Retina Xenon C Lens, interchangeable with 80mm telephoto and 35mm wide-angle components. 10-speed shutter to 1/500 second. Accurate, sensitive, built-in exposure meter. Combined rangefinder-viewfinder. Single-stroke film advance, automatic shutter. \$175.00.



KODAK RETINA IIC CAMERA

50mm f/2.8 Retina Xenon Lens. Has all the outstanding features of the Retina IIIc except built-in exposure meter. \$132.00.



KODAK RETINA LENS SYSTEM

Left (2), 80mm f/4 Retina Longar Lens Component, \$80.00. Top (1), standard

50mm f/2 Retina Xenon C Lens Component. Below (3), Kodak Retina Curtar Lens Component, 35mm f/5.6, \$59.00. At right (A), fixed 3-element rear component and between-the-lens 10-speed Synchro-Compur Shutter. Many other accessories and attachments are available for Retina Cameras.



KODAK SIGNET 30 CAMERA

Kodak Ektanar Lens, 44mm f/2.8. 8-speed Kodak Synchro 250 Shutter to 1/250 second. Zone and scale focusing, 2½ feet to infinity. New projected field frame finder. No-thread film loading, single-stroke film advance, automatic leader windoff, automatic shutter setting. New EVS card exposure system. Cross-coupled shutter and lens opening scales. Provision for direct-fitting flash holder. \$55.00.



KODAK SIGNET 40 CAMERA

Combined rangefinder-viewfinder. 46mm f/3.5, Kodak Ektanon Lens. 8-speed Kodak Synchro 400 Shutter, to 1/400 second. Rapid lever film advance. Crank rewind. No-thread loading and Kodalite Super-M 40 Flasholder with 3- and 4-inch reflectors. \$62.50.



KODAK SIGNET 50 CAMERA

Same fine features as Signet 30, PLUS accurate built-in exposure meter that reads in EVS numbers, and Kodalite Super-M 4 Flasholder with 3- and 4-inch reflectors. \$82.50,



KODAK PONY II CAMERA

7 EVS exposure cards. 44mm f/3.9 Kodak Anaston Lens, Lumenized. Flash synchronized. Double-exposure prevention. Eye-level finder. Zone and scale focusing. \$26.75.



KODAK PONY IV CAMERA

44mm f/3.5 Anaston Lens, Lumenized. Zone and scale focusing 2½-inch. Built-in adapter ring. 7 EVS cards. Double-exposure prevention. Flash synchronized. 5-shutter speeds to 1/250 second. \$39.95.

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Here we go again . . .

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Do you have everything you need to begin the new sunshine season properly?

Filters come to mind first. After all, they're among photography's most basic tools. Your dealer has filters in all sizes and hues, for black-and-white or color. And he has adapter rings and lens hoods to fit filters to almost any camera.



Chances are you already have the useful K2 (yellow). It produces nice clouds. But if you want something really spectacular, get a Kodak Wratten A Filter (red) and Kodak Infrared Film. It's a combination most photographers never get around to trying, which is a shame because the results can be absolutely stunning.

To get exactly the reverse effect, try the blue Kodak Wratten C5 Filter which adds a romantic haze to the atmosphere when used appropriately.

You can improve many an outdoor portrait with the Kodak Wratten XI Filter which darkens the sky without lightening skin tones.

And nothing deals with annoying reflections on windows, water, or other reflective surfaces quite so neatly as Kodak Pola-Screen. A good investment for the color photographer, too.

Getting down to "cases," your camera should have one to protect it from dirt and damage. A case in point is the one for the new Kodak Signet 30 and 50 Cameras... a steel shell and crushproof composition insert covered with lustrous mahogany leather, and lined with maroon corduroy. Other Kodak camera carrying cases are designed and fabricated with equal care and attention to appearance. Your dealer carries them, or can order.

One of the most useful and deluxe gadget bags to hit the pike in many a season is the beautiful Kodak Contour Bag. Until recently you could get it only as part of the deluxe Kodak Retina IIIc or IIc Camera Outfit (just about the handsomest outfit money can buy).

The Contour Bag fits snugly against your side, has a comfortable foam rubber pad on the shoulder strap, pockets for film, filters, flash bulbs, and plenty of room for most still or movie cameras. \$34.50 list at your dealer's.

For color close-ups of flowers, insects, and the like, your dealer has the Kodak Close-Up Kit. It includes a bracket and field frame that accurately frames the area of coverage at seven inches, plus Series 5 Portra Lens 5+ and Adapter Ring, and special close-up flashguards that cut flash illumination to the correct level. \$19.50.

Master of all you survey

One of the most important developments in recent years is Kodak Panalure Paper. Because, with Panalure, the negativepositive system of color photography gains new versatility.

Many professionals are now shooting their portraits on Kodacolor Film or Kodak Ektacolor Film. From this one negative they give pleased patrons Type C prints in full, natural color in addition to the handsome black-and-whites they normally get.

This is where Kodak Panalure Paper comes in. "Normal" b&w papers are either color-blind or orthochromatic. But a color negative carries the scene in its original balance. Hence, you need a panchromatic paper to print a color negative for the same reason you use pan film—to register about the same "color" sensitivity as the eye.

With panchromatic Panalure Paper you're sure of maintaining the correct tonal relationship. And you can add your own controls—such as a Kodak Wratten A Filter (red) during printing, to accentuate the clouds. Same principle as using filters outdoors with pan film!

Your lab routine with Kodak Panalure Paper is different, but not tricky. You can work under a very dark, Series 10, safelight which allows limited inspection. Probably you'll prefer the trusty time and temperature method which, frankly, is what we recommend. Otherwise, you handle Panalure Paper just as you do any other black-and-white paper.

Sound good? Then run, don't walk, to your Kodak dealer's. He has Kodacolor Film for your camera—and fresh, new boxes of E surface, double-weight Kodak Panalure Paper for your enlarger.



Q. What is the commonest cause of flash failure?

A. No flash bulbs. And we are not being funny. However, there are other factors, some of which will surprise you. For the full story on flash gremlins see page 53, Kodak Data Book on "Flash Technique," 50¢.

Q. Since I don't have time to obtain a college degree in chemistry, where can I learn about the chemistry of development, of fixing, of color processing, etc., outside the hallowed walls of ivy?

A. If you like technical talk talked in plain English, by all means read Photo Chemistry in Black-and-White and Color Photography, a book to be enjoyed by anyone who

wants to know what really goes on in those tanks and trays. Its 124 illustrated pages cost just \$1.25.

Q. Where can the venturesome lensman get ideas and data for offbeat color pictures?

A. You'll find plenty of new fields to conquer—such as pictures from the air, in caves, underwater—along with practical how-to data, suggested in the Kodak booklet—Adventures in Outdoor Color Slides. It discusses putting the new look into "ordinary" subject matter, too, by controlling depth of field, using special close-up techniques, and the like. A buccaneer's bargain at 50¢ at your dealer's.

Q. Where can the inveterate experimenter find worth-while experiments to make, the kind that make good photographers better?

A. Perhaps you've wondered just what pictorial changes are created by varying the temperature of development, or time of development, or by neglecting agritation.



glecting agitation... Chapter 6 in the newly revised edition of *This is Photography* is all about development of films. Like other chapters in this useful book, it details many helpful experiments you can make to learn more about photography. A basic volume for any picturemaker's library, *This is Photography* is profusely illustrated, has color plates, hard covers, sells for just \$2.75.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

Kodak

Technical Assistance By Morris H. Jaffe

How to Shoot a . . .

BABY'S DAY

TOO MANY BABY MOVIES are made by standard formula—something like mixing the approved amounts of Pablum, milk and water for baby's dinner. The films are made just as mechanically—and often are slightly less palatable. They are nothing more than a series of disjointed movie snapshots, when they could present a fresh well-rounded, interpretive picture of the baby's world—his experiences, discoveries and sensations.

While your baby's routine is probably no different from most other babies', you can make a movie that presents a highly personal look into his daily life by taking a new approach. It's not the unusual situation that makes your film different—but the way in which you record the normal events in a baby's life.

You may decide to base your film on the activity of a single day, but actually you won't be able to shoot an entire film (even a short one) in one day—unless both you and the child are unusually heroic. Plan the film first, and shoot individual scenes when the opportunity arises. But even as you plan some of the shots you want, avoid the cliches you may have seen in other films. Above all, don't be afraid to experiment. Even a simple scene showing a mother walking into the baby's room (shot No. 1, this page) in the morning offers an opportunity to do something different.

For example, move the crib away from the wall, sit behind it and shoot through the bars from a point which approximates the baby's eye level. Focus on a spot immediately in front of the crib, but include the door and part of the baby in the shot. The mother is out of focus as she walks across the room, but becomes sharply defined as she reaches the crib, bends down to pick up the baby and turns toward the camera, showing the youngster's face for the first time. This type of opening scene is much more effective than a static shot of mother and child staring into the camera lens.

You can change the feeling (Continued on page 99)

FAMILY MOVIE CAMERA No. 4



Shooting from unusual positions, behind the crib as in shot No. 1, for example, helps to change an ordinary scene into one with meaning and visual interest. Focusing technique (see text) also changes the feeling of the scene by projecting some idea of what the baby sees.

Brief, straightforward presentation of the scene establishes locale and action. If action is very fast, use faster than normal fps speed, but avoid trying to follow the action by panning up and down with it.

Cuts from one angle to another are smoother when the action at the end of one shot matches the action at the beginning of the next one. For example, if swings are up in the air at the end of first shot, the second one should begin with them in the same position on the frame.

Filming a child's daily experiences gives a baby movie individuality and realism. The mood can be accented by cutting from one center of interest to another, showing the reaction of each character to the other during the scene.

Keeping the camera ready means catching chance shots that give your film a spontaneous look. Often, the baby will repeat an action, such as crawling around under the piano, if you make a game of it.

Avoid static, posed shots of parents and child. Instead, film meaningful action like father entering a room, using low angle to emphasize the way the father looks to the baby. Remember that parents are important in a baby film—don't ignore them.

Don't be afraid to shoot long scenes if they maintain interesting action, like the one of father and son having fun. But don't extend shooting session if baby is tired or bored.

Use unusual or colorful toys for close-ups. They supply an additional opportunity to relate baby with his world. Adult's hands heighten contrast and add visual interest to shot without cluttering it.

A series of close-ups can be spliced together in an interesting sequence for a capsule presentation of baby's routine. Or you can use them to point up key action and to define important elements in a scene. Keep them brief.



CLAYTON CHEMICAL CO.

2100 DEMPSTER ST., EVANSTON, ILL.

West Coast Plant in Los Angeles, Calif.

the MOVIE MAKER

by MYRON A. MATZKIN

Lap dissolves, used sparingly, help to give your films a sense of time and place.



Let's suppose that one day this summeryour dreams come true and you find yourself with an unlimited supply of film—enough to operate your camera for hours.

There's a state fair you've al-

ways wanted to shoot—filming everything in sight. So you do, shooting until there's nothing left to film people, exhibits, barkers, games, fireworks, midway lights.

After the film is processed you splice it together and show it—only to find

your audience bored.

The reason? Well, you've made an excellent literal record of the fair—but until you edit the film you haven't created a movie. You take a long look at your film and start cutting it to the bare essentials that express what you saw, heard, and felt at the fair.

Cutting the film can eliminate all the miscellaneous footage that buried the truly important scenes, but now there are groups of scenes here and there in the film that don't flow together.

You may have edited the film too literally—attempting to keep things in the same order as they actually happened at the fair. A little recutting and rearranging helps. But in one sequence of scenes—a pie baking contest, a 4H judging, and a plowing competition—you can't seem to get the feeling into the film that all these things are happening at almost the same time, in the same locale, and have a strong relationship to each other.

The answer here might be a lap dissolve lasting about two seconds. In a lap dissolve the end of one scene overlaps the beginning of a second scene. The first scene fades out while the second scene fades in. Both fades are timed to begin and end at the same point in the film.

Most professional film makers add lap dissolves to their films after the footage is edited. This might be the best procedure for you to follow, too, and actually the *only* one if your film

is already shot. You can make lap dissolves in your camera, but unless your film can be carefully planned in advance, you may find that they appear in the wrong places. In a film like the state fair idea, where action is spontaneous and usually unpredictable, careful scripting is impossible.

The lap dissolve won't solve all your editing problems—and should be used sparingly. A film that uses one dissolve after another is just as confusing as one without any continuity bridges at all. Most modern feature length professional films contain no more than three or four lap dissolves. Above all, don't use a dissolve to tie together a series of long, medium and close-up shots of the same person. It creates the impression that he is really in several places at once.

Dissolves in the camera

As we mentioned, the best way to make dissolves is in the laboratory after the film is edited. However, if you know in advance precisely how you want your film to look, you can make dissolves in your camera.

First, plan carefully the scenes which are to be connected by dissolves and decide how long the dissolve should be for the effect you want. If you shoot at 16 fps and want a 3-sec. dissolve, you'll need 48 frames at the end of the scene for it (72 frames at 24 fps speed).

Second, start shooting the scene, fading out at the end by turning the diaphragm to the smallest opening (or use one of the commercially available faders: see "Movie Maker," April, 1958). Note the points on the footage or frame counter precisely where the first fade begins and ends.

Third, if your camera has a backwind, roll the film back to the starting point of the fade-out and begin filming the second scene with a fade-in. Complete the fade-in at the point where the fade-out ended, but continue to film the scene.

If you own a double run 8mm spool or magazine camera without a backwind, make the first part of the lap dissolve in the same way. Now, put the lens cap on the lens and run the film completely through the camera, turn the spool or magazine over, and run the film through again to the point where the dissolve started. Take the lens cap off and fade in the second scene.—THE END

NEW KEYSTONE MOVIE CAMERA WITH DIRECT-READING EXPOSURE METER



THE METER THAT BELONGS! Locks into the top of the camera, fits snugly, designed specifically for this camera. Direct readings for ASA 10 and 16 color film.



three-lens turret model, complete \$10990

CAPRI

Keystone

Keystone K-27 Capri 8mm rollfilm movie camera. Quick-Shift turret changes instantly to any of three f1.9 lenses for regular shots, wide-angle or close-ups. 3-way optical glass viewfinder color-coded to lenses. Built-in "A" and "haze" filters. And you can take this camera home for only \$11.00 down. Single-lens f2.3 model \$59.90, two-lens turret model, f1.9 lens, \$79.90, complete with exposure meter.



Keystone

Registered in your name with a lifetime guarantee,

Ask your Keystone dealer to show you his complete line of movie cameras and projectors. Count on him for expert guidance, service, easy budget terms. For free catalog, write Dept. 4D, Keystone Camera Co., Inc., Boston 24, Mass. Prices slightly higher in Canada. © 1958.

MODERN PHOTOGRAPHY'S book store selections

6 Child Photography Made Easy

A new book in which America's best known child photographer shows how you can use psychology to achieve outstanding results. A complete guide for parents, with over 100 illustrations, many in full color. 136 pgs. \$4.50

10 Figure Studies by Fritz Henle
Unquestionable masterpieces magnificently
reproduced, by one of America's best known
photographers of the human form. Originally
published at \$4.50. Now\$3.50

402 YASHICA GUIDE



Yashica Guide,

by Richard Lowell This guide begins where your instruction book ends—gives step where your instruction book ends—gives step by step instructions for perfect pictures. Basic shooting rules, portraits, candids, baby pictures, weddings, etc. all covered, plus an easy to follow chapter on the magic of color with your Yashica.

\$1.95

435 Cats and How I Photograph Them

Prize winning pictures, and the secrets the photographer used to get them.

52 Contaflex Way,

by H. Freytag.

Brand new, exhaustive treatment in the usual Focal Press manner, by the famous author of Contax Way. All owners of this popular camera will get more from it with this book, 312 pgs. 270 illustrations, some color. \$4.95



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With every order for \$10.00 or more, we will send you free of charge a copy of Better Prints, a famous Camerette Book that will tell you the secrets of the pros. Just circle BP in coupon. Free catalog showing all photo books sent with

Bolex Guide, by G. R. Sharp 216 Edited by Myron Matzkin

133 Picture Making With the Argus

by Jacob Deschin

An informative and reliable book that tells in clear language how to obtain best results with these cameras. Six pages in full color. Chock full of swell pictures. New edition covers C20, C3, C4, C14, C34 models.

336 Color Techniques by Arthur Kramer

115 1958 German Photographic Annual

The very best in German photography in an exquisite volume, with English translations. Linen bound, with cellophane covering. In the truest sense of a photographic annual, this superb gift item has both visual impact and thought provokarticles Origi-



79 35MM Photo Technique.

nally published at \$7.95. Now\$5.00

by H. S. Newcombe

One of the world's leading authorities on photography with the miniature camera has produced this classic on the subject. Over 100,000 sold! New, 12th ed. \$4.50

142 Retina Guide, by Emanuel,

642 Fritz Henle's Guide To Rollei Photography-

by Fritz Henle (with George B. Wright) A comprehensive guide to all phases of twin-lens photography, indoors and out, with additional chapters on action, portraits, color, photogournalism and industrial coverage. Latest film and development information. Over 250 Hustrations, including 8 ages in color, 7½z10, 216 pages. \$6.75

66 Contaffex Guide, by W. Edited by N. Rothschild by W. D. Emanuel

456 Photo-vision, by Ray Bethers F H010-VISION, DY KGY DETHETS

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BABY'S DAY

(Continued from page 94)

and effect of commonplace scenes by choosing an unusual angle, as in shots No. 2 and 3 of children on a swing (page 94). With the camera held inside the baby's carriage, shoot up at the swings as they zoom into the air and your audience will get the feeling of sitting in the carriage, too-seeing the flashing swings just as baby does.

If you have multiple speeds on your camera, shoot at 32 fps so that the screen image will be slow enough for comfortable viewing. If you normally shoot at 16 fps, remember to open the lens one stop to compensate for the faster rate

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Shot No. 4 shows a variation on the idea of shooting from the carriage to express another kind of experience. Your baby may discover a dog or another child for the first time, and cutting from the dog to the baby's expression tells the story of his reaction to something new. You might also try positioning the camera in the carriage as it rolls along, filming the street as the baby sees it-a rapid succession of buildings, trees, signs and people.

Back indoors, use angle to emphasize the difference in size between father and son, as in shots No. 6 and 7. Here again is a way to avoid the static portrait type of movie shot that really doesn't move at all. Let the wife shoot from a low angle as the father walks into the room and lifts the baby high over his head. The low angle emphasizes the feeling of height that the baby has when dad

plays with him.

Close-ups add impact

You may want to spot close-ups throughout the various scenes for visual effect and to emphasize key actions in each scene. Or you can achieve really startling effects by splicing together several close-ups—the baby's hands playing with a toy, his feet kicking at the water during his bath, his face smeared with food during feeding time, his expression just before he goes to sleep, and a final shot of a hand touching his head as he slumbers. Three or four seconds may be enough for some of the shots, but in any event, don't linger over any one too long.

Some of the film you shoot won't fit into the final movie version-but don't be tempted to include it anyway. Remember that if you want your film to be different, you'll have to exercise selectivity. But save the extra footage, it may fit into some future production.

-MYRON A. MATZKIN









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The 12th Annual National Photographic Show at New York City's Coliseum last February 17-23 proved to be a bigger than ever, dazzlinger than ever Mecca for photographers old and young, amateur and professional alike. They came armed with everything from the latest Speed Graphics to Baby Brownies and palm-sized subminiatures—and used them to expose miles of film in black-and-white and color. Targets were extravagant scenic settings, beautiful models—and each other.

Among the many displays were a miniature railroad, provided by General Electric, a huge Eiffel Tower by Mayfair Mfg., and a cascading fountain (in color) by Westinghouse.

When photographers paused long enough to take an eye away from the rangefinder, they admired a fantastic array of new equipment, listened to lectures, watched demonstrations and participated in open forums.

Visitors to the picture galleries saw the work of some of the world's best-



GEORGE HARVA

Visitors brought their cameras . . .

known professionals, traced the history of photography through rare old prints from the George Eastman House in Rochester, and even followed, in pictures, the life of a citizen of Sarawak as he goes about the old established business of headhunting.

There were drawings—there were contests—there were prizes. And more than a few photographers went home the proud possessors of shining new gadgetry.—THE END



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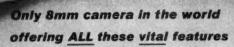
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WHEN TO CROP

(Continued from page 61)

as an honest technique, a way to compromise is to make a few masks that fit over the ground glass (impossible, unfortunately, with folding viewfinder two-and-a-quarters). While the outside margins of the masks would measure an even 2½, the cut-out part can vary—to let you have a tall vertical, or long horizontal, or even a moderate rectangle of either format. Thus you can actually see, and compose, within a specific shape on the ground glass. Those who subscribe to this technique could well be called semi-purists.

Now, for the more casual photographers, the obvious and easiest way to go about cropping is to predict the format when making the exposure, then crop during enlarging. Projected on the enlarging easel, an image has an uncanny way of changing—or giving you a different feeling—as you look at it. And as you look at it, blown up, you can shuffle the cropping angles, and be thoughtful about the effect you want to produce.

Shiffrin used a 35mm back, and 35mm mask on the ground glass of his Rollei to photograph the girl on page 60. Miss Lenz, on the other hand, produced a full square negative, cropped later, page 61. The result is important. The method which should be reserved to individu lemperament, is the least of the problem.—D. J.

TUGBOAT CRUISE TO LEAVE N. Y. C. MAY 24

The Seventh Annual Tugboat Cruise will weigh anchor off New York City's Battery on Saturday, May 24 at 2:00 P.M. (barring rain) it has been announced.

Photographers, local and visiting, are invited to come aboard for the five-hour festivities, which include stops at fascinating, photogenic ports of call, gangplank prizes and a photographic contest.

The Tugboat Cruise is sponsored by Volunteer Service Photographers, Inc. (VSP) and proceeds will aid in bringing VSP's Rehabilitation Photography Programs to more than 30 hospitals and rehabilitation centers throughout seven states.

If you'd like to go along, better hurry and make reservations because the first six cruises were sellouts. Price is \$8.50 per person, which includes a box lunch. The tugboat was donated by the Moran Towing and Transportation Co. To reserve your place, contact Volunteer Service Photographers, 113 W. 57 St., New York 19, N. Y.

What if it rains? Then the party's postponed until Sunday, May 25—same time, same place.—THE END

DISCOVERY

(Continued from page 81)

cannot move a building ten feet to the right or left to improve a composition. In this respect, he is stuck with reality. But despite this difference, and despite such variables as subject matter and individual attitudes and approaches, every artist with a camera is confronted with a problem similar to the painter's or sculptor's. He must compose with colors, masses, and lines in order to make the clearest possible statement of his ideas and feelings.

This month's Discovery, George Jaccoma, began photography with a head start. A graphic designer by profession, he studied creative art and graphics for several years at the Art Center School in Los Angeles, and did commercial art work for several years in New York City. He was at ease in the field of visual communication: he was accustomed to working with color, mass, and line. A camera-like brush, chalk, or pen-was a tool to be used for making a graphic statement.

The idea of relating color and situation stemmed from a project in commercial art. (See photographs pages 30 and 81.) Jaccoma was designing brochures and was using a single, overall color to suggest the desired emotional effect on the viewer. Then it occurred to him to attempt the same thing in photographs. He had a number of glass-mounted colored filters, actually intended for use with black-and-white film. Armed with these, several rolls of Super Anscochrome, and his Rolleiflex, he made the startling beach photographs shown.

These photographs reflect Jaccoma's particular artistic background. The specific field in which he works—designing posters, pamphlets, brochures, and ads-calls for a special kind of graphic treatment: bold, direct and simple. The beach pictures too are bold and graphic, in color and in design. They are the work of a photographer more concerned with exploiting the graphic and abstract possibilities of the photo process than in using a camera as an instrument for recording human interest or commenting on the human situation.-P. c.



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GREAT CAMERAS?

(Continued from page 83)

In time past the more expensive and elaborate Rolleiflexes did take the better pictures. Some Rolleicords were equipped with three-element lenses whose performance at large openings left something to be desired. This is no longer true. Today if you buy a 3.5 Rolleiflex instead of a Rolleicord, or a 2.8 Rolleiflex instead of the 3.5, you are buying differences in external conveniences and features. Quality is the same for all. That includes both Rolleiflexes and 'cords. The one supposed "quality" difference-a five-element f/3.5 on the Rolleiflexes and a four-element lens on the Rolleicord-doesn't show up in practice, unless you plan on making wall-sized murals at full aperture.

The Rolleicord was once considered the poor man's Rolleiflex—the dechromed version without hydromatic (in the case of cameras, hydromatic indicates lever wind, automatic shutter cocking, etc.). While the Rolleicord still lacks these fripperies, it has instead the unique distinction of providing 12, 16 or 24 exposures on a roll of 120.

All the Rolleiflexes and the Rolleicord have built-in parallax correction. This term has probably puzzled many twin-lens camera owners. Here's what it is: Turn the Rollei focusing knob rapidly through its entire range. The top and bottom edges of the ground glass seem to move. This is the parallax compensation. Two parallel bars underneath the ground glass are geared to the focusing mechanism, so the view on the ground glass will always coincide exactly with that of the taking lens.

There is no such parallax correction on the 4 x 4 Rolleiflex. The manufacturer feels that the taking lens is so close to the viewing lens on this mitesize machine that no correction is really necessary. However, somewhat as a happy compensation in the 4 x 4, there's a brilliant condensing lens built into the viewing system. The ground glass image is thus more brilliant on the 4 x 4 than on any other Rollei.

That LVS again

The problem of what to do about LVS (Light Value Scale) cropped up at the Franke & Heidecke factory in Braunschweig as it did everywhere a leaf-type shutter was in production. Photographers can argue the merits and demerits of LVS, which simplifies exposure by coupling the shutter speed and lens opening together, without putting Rolleis on one side of the fence or the other.

On the 120 Rolleiflexes, you can lock the aperture and shutter setting together for LVS or, by pressing a button, you can separate them and lock out LVS. Take your choice. On the 4 x 4 Rollei, the LVS system is simplified. The shutter speed and aperture setting dials are interlocked but can easily be changed by pressing a control ring with one hand, changing the setting, then letting the control ring snap back.

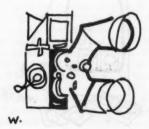
The Rolleicord Va has a slip ring LVS engagement. Move one setting lever and the other will move accordingly, maintaining the LVS setting. To change settings, hold one lever in place and move the other.

The built-in meter problem was another puzzler to the Rollei factory. Almost every camera manufacturer has now blossomed out with built-in exposure meters. Some photographers like them; others prefer a separate unit. Franke & Heidecke intelligently offer the cameras with or without meter. If you don't want the meter now you can add it later. The ease with which this dual range unit can be installed or removed also facilitates repair work. A meter can be removed in minutes and repaired while you go about using your camera.

When in Nairobi . . .

Speaking of repairs, the Rollei buyer who bravely plunked down his money for the 1929 model nearly thirty years ago needn't consign said ancient instrument to the museum or junk heap when its tired works malfunction. Instead a trip to the Rollei repair station can fix it as good-well almost as good-as new. Oh, yes, speaking of repair stations, if your Rollei gets jammed in Iceland, there's a repair station in Reykjavik; if humidity gets it under the African weather in Kenya, look up the repairman in Nairobi-or Mombasa. And there are Rollei agencies in Djakarta and Stanleyville. You probably won't need them but it's nice to know they're there.

It may become rather obvious that we have cleverly or not so cleverly put the cart before the horse to give you the Rollei information not generally available. If you want to know more about the horse—shutter speeds, finder lens apertures, focusing ranges, automatic depth of field scales, plus accessories we didn't get to on page 85, drop a line to: Editor R, Modern Photography, 33 W. 60 St., New York 23, N. Y., and we'll send you the vital statistics.—H. K.



2¼ AT EYE LEVEL

(Continued from page 87)

Agfa Solinar lens in Synchro-Compur shutter with M and X sync, and has a click lock on its hinged back.

For those who have discovered the advantage of a built-in exposure meter, there's the Super Ikonta IV, which also features an efficient LVS system. Its meter has ASA settings from 5 to 650 and reads directly in LVS numbers. The Ikonta has a Zeiss Tessar lens, manual cocking Synchro-Compur shutter with linear speeds and MXV synchronization.

The Mamiya-6 is the fastest, the most automatic of the lot-and the heaviest (30 oz.). Its shutter cocking mechanism is coupled with the film wind and sets automatically when film is advanced. It has an Olympus lens and Seikosha shutter with MFX sync.

The focusing system of the Mamiya-6 is unique among cameras of its type. The entire focal plane is shifted, leaving the lens in a stationary position (which makes for an exceedingly sturdy lens mount). This system made it possible to place the focusing wheel on the back of the camera opposite the viewfinder window, where it is easily operated by the right thumb. The pressure plate could not, naturally, be fitted into the camera back, as with the other cameras, but instead slides snugly and easily into place behind the film after the camera is loaded. The depth of field scale is in a window on top of the camera body.

Prices of the 21/4 x 21/4 folding roll film cameras are as varied as their features: Golf, \$49.50; Mamiya-6, \$99.50; Super Ikonta IV, \$135. Production of the Ansco Super Speedex has been discontinued within the last few months, but many are still available. The list price was \$119.50, but you may run into a bargain if you shop around.

If you're sold on speed, portability and the eye-level viewpoint-and want to work with a comfortable-size 21/4 x 21/4 negative, turn the clock back a few years and investigate the speedy potential of improved 21/4 eye-level folding cameras .- M. T.

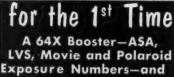
She blunders her way through technique, resorting to any means to get desired effects. It did not matter if the subject moved-she wanted that spirit which defines a personality, not accidental details. She used badly made lenses to destroy detail, and appears to have been the first to have them specially built to give poor definition. Beaumont Newhall, writing on early photographer Julia Margaret Cameron in The History of Photography.



Even in darkness, this ultrabright rectangle frames your pic-ture; speeds and eases composing. (Nothing like it if you wear glasses.)

MINOLTA CAMERAS, 150 BROADWAY, NEW YORK 38, N.Y.

Distributors - U.S.: FR Corporation, 951 Brook Ave., New York 51, N.Y. Canada: Anglophoto Ltd., 880 Champagneur, Montreal 8, Quebec, Canada





Save time . . . save film . . . save money by using an exposure meter to get kALIMAR tops them all for quality and value. The KALIMAR A-1
METER has "high" scale measuring range for bright light conditions and "low" scale for dull light conditions Its uncluttered, easy-to-read dial preatly simplifies the taking of incident or reflected light readings. ASA, 3 to 3200—Lens, f:1 to f:32 only \$6.95

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NEW products

Kodak Automatic Slide Projector



The Kodak Cavalcade slide pro-jector offers completely automatic, semi - automatic and manual slide changing, and a new idea in slide

and manual slade changing, and a new idea in slide magazines.

With the projector set at automatic, time cycle between slides can be set at either four, eight or sixteen-sec. intervals. The semi-automatic slide changing arrangement can be operated at the projector or from a push button remote control on a 12-ft. cord. An advance wheel at the slide of the Cavalcade provides manual operation, and can also be used to advance or reverse the slide sequence, even with the projector on automatic. Slides are prepopped by a duct of warm air which is passed over them. Slides go into individual steel protectors before insertion into the magazine, and warped or frayed slides may be shown without danger of jamming the machine. Slides can be stored permanently in the 40 cardboard mount capacity slide magazine. A 30-slide magazine stores practically all other type mounts. Magazines go into the projector in an upright position, and slides remain right side up at all times. The slide advance mechanism raises the slide into projection position, stores it back in the magazine to the next slide. Slides can be withdrawn from the machine while in projection position and replaced—for easier editing. The projector has a Westinghouse 500-watt lamp with a Focus-Lok base for quick removal. Flicking a selector switch provides either 300 or 500-watt illumina.

lector has a Westinghouse Sovewat, camp with a Focus-Lok base for quick removal. Flicking a selector switch provides either 300 or 500-watt illumination. A Kodak Projection Ektanon 5-in. f/2.8 lens is standard equipment, but 4 and 7-in. f/3.5 lenses are available. A knob allows critical focusing down to 4 ft. Other features are: 13 x 12 x 7-in. plywood case covered with gray fabric, movable pointer, elevation from 0 to 9°, leveler knob and easily removable condensers and reflectors. An accessory condenser is available for super slide projection. Price of the Kodak Caval-cade slide projector is \$1.49.50. The 40-slide trays cost \$4.75 per pair, and the 30-slide trays, \$4.50 per pair. Write: EASTMAN KODAK ROCHESTER 4. N.Y.

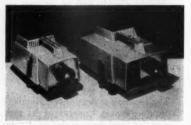
Low-Cost Realist Projectors

Two low-cost Realist slide projectors, the "400" and the "400" Automatic, are designed for showing either 35mm or super size slides. Both projectors are constructed of break-resistant polyester phenolic plastic, and have vertical-burning 150-watt lamps. Two aspheric condensers, heat absorbing glass and a 3-element, 4-in. projector lens make up the optical system of both machines. A convection cooling system provides silent operation, with the outside heat said to be never more than 120°. Up to 30 slides may be shown without magazine changing in the "400" Automatic (at right, above). Magazines go into the rear of the projector and when the slide changer is pushed in from the right side, the slide is positioned for showing. Pulling the slide changer out removes the viewed slide and places it back in the magazine. The magazine moves forward with each new slide and when the last slide has been shown and

returned, the magazine is pulled from the front of the projector. Two elevat-ing screws set the machine for tilt and height.

neignt.

In the manually-operated "400," slides are placed in the carrier and pushed in, and the previous slide drops off at the left side of the machine. The screen



blanks out between slides. An elevating blanks out between slides. An elevating screw at the front of the machine sets the projector height, and the lamp lights when the machine is plugged into a wall outlet. Price of the "400" Automatic is \$29.95, with slide files costing \$1.25 each. The manually-operated "400" sells for \$22.50. Write:

DAVID WHITE INSTRUMENT CO. 315 W. COURT ST., MILWAUKEE, WISC.

Knox Super "K" Lite Bar



The Knox Super "K" Lite Bar uses four 375-watt R30 lamps and is half the size of many conventional units. The bar-light may be placed in its car-

out removing lamps. A handle serves a out removing lamps. A handle serves a dual purpose—as carrier for the case and as a grip when the barlight is mounted with a movie camera. Both case and barlight are finished in copper. Price of Knox Super "K" Lite Bar is \$11.95 without lamps, and \$17.95 with lamps. Write:

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Marshall Spray Protects Prints

Spray Glass seals oil color photos, Polaroid prints, art paintings, glossy photos, murals and other picture material against dirt and moisture. It prevents ink, dyes and color pigments from fading, oxidizing or discoloring. It dries in seconds. The clear, glossy spray is odorless and costs \$1.50 for a 6-oz. can or \$2.50 for a 16.2-oz. can. Write: JOHN G. MARSHALL MFG. CO., INC. 167 N. 9 ST., BROOKLYN 11, N. Y.

Micro Record Film Processor



The Micro Rec-

The Micro Record movie film developing unit can process up to 400 ft. of 8, 16, or 35mm film and consists of a driving mechanism, light trap, four nested tanks, 3 ft. of rubber hose with a faucet adapter, and one pair of reels. Each end of the film to be processed is stapled to Mylar leaders attached to each reel—adding a strip of plastic tape to cover the staples and prevent film (Continued on page 110)

(Continued on page 110)

Rolleicord Va

takes all **5** popular sizes from 35mm up through 21/4" x 21/4"

Think of it . . . its convenience, wide flexibility, outstanding economy! No camera like it. Take large or small color transparencies, large or small black and white, in any of the 5 sizes you desire . . . 35mm, bantam, $1\frac{5}{8}$ " x $1\frac{5}{8}$ " (for Super Slides), $1\frac{5}{8}$ " x $2\frac{1}{8}$ " or a full $2\frac{1}{4}$ " x $2\frac{1}{4}$ ". And you use only one film size, low cost #120 rolls, for all picture sizes. Thus only this one camera is necessary for all your needs . . . saving you money on extra equipment, as well as on film costs. And this 'Cord Va is a Rollei through and through, with finest lens and shutter, and even automatic parallex correction to insure typical Rollei results.

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NEW PRODUCTS

(Continued from page 108)

damage. The driving mechanism pulls the film back and forth through the solution. When the unwinding reel reaches the point where live film and leader are joined, rotation of both wheels automatically reverses. The mechanism and film are transferred from tank to tank in proper sequence in daylight. A light trap protects the film from exposure to light during processing. The Micro Record processor requires only 3½ gal. of solution and has a shipping weight of 59 lbs. Tanks, hood over mechanism, light trap and reels are plastic and guaranteed unbreakable. Reel-carrying spindles are stainless steel and mounted in lifetime greases sealed stainless steel precision bearings. Price of the Micro Record processor is \$390. Write: MICRO RECORD CORP. 487 SOUTH AVE., BEACON, N. Y.

Davidson Elevator Tripod



Tripod

The Davidson
Starlight D-35 elevator tripod
weighs less than
1½ lbs., and when
folded measures
21 in. Double extension legs give
the tripod a maximum height of
58½ in. The legs
lock in place with
nylon internal leg
locks. The panhead swings over
on an axis independent of the
regular panning
action to change
camera format
from horizontal
to vertical, and
for attaching or
detaching the
camera A locking

Hico-Lite Has Two Lamp Outlets



The Hico-Lite electronic flash Model 496 has a daylight Koda-chrome guide number of 70 and black - and - white guide numbers of more than 400. The unit, with its moided Fiberglas case, weighs 9 lbs., with batteries. Six 1½-volt rechargeable nickel cadmium cells supply the power, and are interchangeable with either photoflash or D-cell batteries. The unit operates on AC with a built-in power cord which is also used to recharge the nickel cadmium batteries. Dual outlets on the power supply make it possible to use two lamp heads at once, and a rotary-type switch has selections for ¼, ½, ¾ or full power for either or both outlets. Recycling time is 8 sec. on full power with fully charged batteries and 4 sec. on AC. A voltmeter shows the amount of battery charge. The Hico-Lite is fully waterproof and is fitted with a cast aluminum mounting base for a standard tripod mounting screw. Other features are: ready light, switch for open flash, a coiled cord which extends to 6 ft., and shutter cord connector for all standard cords. Power supply and lamp head may be used interchangeably with other Hico-

Lite lamp heads and power supplies. Price of Hico-Lite Model 496 (without batteries) is \$279.50, with nylon carrying strap. The power supply costs \$220 without batteries, and the lamp head is \$69.50. Write:

18 505.00. WITLE:
HAUMAN INSTRUMENTS CO., INC.
HICO-LITE PHOTRONICS DIV.
70 COOLIDGE HILL RD., WATERTOWN 72, MASS.

Telephoto Attachment for Retina

The Supertel telephoto attachment fits the Kodak Retina Reflex and other Retina cameras. Of 4-element design, it accepts Series VI filters and does not require removal of any part of the camera lens. The Supertel telephoto changes a 50mm lens to a 90mm and gives 3X the picture area of the normal lens. Use of the Supertel does not require exposure compensation. Write: SPIRATONE, INC. 135-06 NORTHERN BLYD. FLUSHING 54. N. Y.

135-06 NORTHERN BLVD., FLUSHING 54, N. Y.

Kodak Batteryless Flasholder



The Kodak Gen-erator flasholder erator flasholder has a generator that supplies elec-tric power to fire M-2, No. 5 or M-25 flashbulbs and folds to 3½ x 3 x 1½ in. for easy carrying. To make the Flasholder the Flasholder ready for action the polished alu-minum reflector is opened up. A half turn on a nylon wheel in front of the

turn on a nylon wheel in front of the unit stores up enough energy to fire a flashbulb—and several rapid turns gives the capacitor a charge that lasts 5 min. Kodak Generator flasholder, Type 1, has direct Kodalite fittings for attachment to such cameras as the Brownie Stars, Ponys and Signets. Type 2 had a foot for mounting the flash on cameras with accessory shoes. The Kodak Pocket flasholder is similar in shape to the generator unit but is powered by either Penlite batteries or a midget flash-pack. Price of the Kodak Generator flasholder, Type 1, is \$13.95. Type 2, with shoe fitting and cord, is \$14.95. The battery operated model is priced at \$7.95. Write: EASTMAN KODAK ROCHESTER 4, N.Y.

Heiland Gun for Bounce Flash



The Heiland Tilt-A-Mite flash unit has an adjustable folding fan reflector that tilts to three bounce flash position as and can either be synchronized with a camera or manually operated. It has a BC circuit, test light, bulb ejector and measures 1½ x 4¾ in. There's a lamp exposure dial on the back of the flashgun and the unit has a shutter cord with two screw-in tips for either European or American type contacts. The Tilt-A-Mite is manufactured in Japan and sells for \$11.95. Write:

HELAND DIV., MINNEAPOLIS HONEY WELL 5200 E. EVANS AVE., DENVER 22, COLO.

Kodak Dry Film Splicer

The Kodak Press Tape splicer makes dry and interlocking splices on 8 and 16mm movie film. The splicer cuts a notched section out of one frame and a corresponding notch out of the other and the two pieces of film are fitted together. A strip of backing is removed from a perforated Press Tape and the adhesive side of the tape placed on the film. A second tape goes on the opposite side of the film. Two finger hooks on the splicer anchor each piece of film in

position during the splicing operation. Price of the Kodak Press Tape splicer with 25 8mm and 25 16mm Press Tapes is \$6.95. Additional packets of 50 Press Tapes, either 8 or 16mm, cost 50c each. Write:

EASTMAN KODAK ROCHESTER 4, N.Y.

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Singr 8 x 10 View Camera



The Sinar Expert 8 x 10 view camera has both front and rear swings and tilts.

Front and rear swings and tilts are supplemented by graduations with zero centering marks, rapid tightening controls and leveling gauges. All controls are designed for right or left-hand use and small gears aid in fine adjustment of the camera. Built-in registration pins make color separation work possible with Multicolor 8 x 10 plate holders. A nonvignetting wide-angle bellows permits use of extreme wide-angle lenses and also acts as a viewing and focusing hood. The 26-in. bellows accepts an extension bellows for telephotolenses. The auxiliary frame for attaching the extension bellows also functions. cepts an extension bellows for telephoto lenses. The auxiliary frame for attaching the extension bellows also functions as a focusing stage in close-up and copying work, holds a mirror for shooting at a 45° angle or holds masks to make multiple exposures on one sheet of film. The Sinar may be converted to a 4 x 5 or 5 x 7 view camera by interchanging backs and bellows. Price for the Sinar 8 x 10 Expert is \$929, while the Sinar Standard costs \$649. Write: KARL HERTZ, INC. KARL HEITZ, INC. 480 LEXINGTON AVE., NEW YORK 17, N. Y.

Opta-Vue Folding Slide Viewer

The Opta-Vue Cyclops pocket slide viewer for 2 x 2 slides folds up like a telescope for convenient carrying. Its viewing lens can be moved to adjust for individual vision. The unit comes in several colors and is priced at \$1. Write:

OPTICS MFG. CO.
AMBER AND WILLARD STS., PHILADELPHIA, PA.

Slide Files for Revere, Wollensak



The Yankee 6-Pack carrying case holds six 36-co mpart ment slide trays for Revere and Wollensak projectors. Each tray has a transparent a mber plastic cover that fits ightly, but may be refrom one through thirty-six and in addition each 6-Pack contains six adhesive labels for use on the tray covers. The carrying case is made of heavy reinforced corrugated material with a plaid linen finish. It has a carrying handle and self-locking cover. The 6-Pack carrying case sells for \$7.35. Write:

YANKEE PHOTO PRODUCTS 3325 UNION PACIFIC AVE., LOS ANGELES 23, CALIF.

Super Size Slide Binder

The Porter slide binder for super size slides has a 33mm opening instead of the usual 38mm opening. The smaller opening is said to eliminate the vignetting that occurs when super size slides are projected in some 2 x 2 projectors. Other features of the binder include finger tip notch and data area on the binder. Binders fit all 2 x 2 slide projectors and automatic magazines. Box of 50 Porter slide binders sells for \$2. Write:

PORTER MFG. AND SUPPLY CO.
2836 SUNSET BLVD., LOS ANGELES 26, CALIF.



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What's Ahead?

by LLOYD E. VARDEN

There must be an ultimate limit to photographic emulsion speed. Has it been almost reached, or can much faster films still be made?



The recent announcement by Ansco of its Super Hypan blackand-white film made it more evident than ever that in the present scientific age it is difficult—and perhaps impossible—for any manufacturer to mo-

nopolize the technology of "super" high-speed film emulsions for very long. It unquestionably takes a lot of doing for competitive manufacturers to keep astride each other's progress, especially in the more tricky areas such as highly sensitive emulsions. But the basic facts are available to all emulsion concocters. It is only a question of being sufficiently clever and inventive to find out how the known facts can be utilized practically, one way or another.

Chemists and physicists in the photo industry know considerably more about the ultimate possibilities of photographic emulsions than they talk about generally. They know that a given quantity of light possesses a specific energy content which is capable of performing a definite and limited amount of work. They know that at present the light energy which impinges upon an emulsion during exposure is not efficiently consumed in producing the photographic latent image. They know that developers—despite their inherent tremendous capacity to amplify the minute quantities of silver in the latent image—can be made more effective by designing emulsions that assist the developer to do its job. Already about 100 million times as much silver is produced in development as in exposure.

Step by step they have increased the ability of emulsions to form an image from extremely small amounts of light. Yet they are aware that quite a few steps remain. A sensitivity increase of fifty times over the highest speed emulsions today is probably possible.

Nature of the problem

It is seldom realized by working photographers what a really delicate system a high-speed emulsion is. Once this is recognized it is easier to visualize the difficulties of the emulsion maker in designing higher and higher speed materials.

The extremely small amounts of energy involved in producing a latent image cannot be pictured mentally in the usual sense. We find it easier to conceive things if we can see them or feel them. We do not normally look upon light as a form of energy except when the rays of the sun cause a sense of warmth on the skin. Now, by way of comparison, it has been estimated that the sensitivity of the eye to light relative to the sensitivity of the skin is one hundred thousand million to one. Photographic emulsions are not yet as sensitive to light as the human eye, by at least two thousand times. But it might help in visualizing the small amounts of light energy necessary for film exposure by making this further comparison. If the light energy required to make vision just barely possible were directed upon one gram (roughly 1/28th of an ounce) of water it would take one hundred and fifty million years to raise the temperature of the water one degree centigrade. Not a very effective way to boil eggs.

How the image is formed

You might wonder, then, how such a small amount of energy can accomplish so much. In the exposure of a high-speed emulsion it doesn't have to accomplish much in terms of actual work. It can do no more work than any other minute quantity of energy, but it is enough. The light kicks a few electrons out of their normal position and shortly thereafter a few atoms of silver form on the surface of the exposed emulsion grain. But remember that an electron is an extremely small quantity of matter which can be kicked about by correspondingly small amounts of light energy if it has the right frequency. The remarkable thing is that the few atoms of silver resulting from the absorption of light energy by the emulsion grain are capable of catalyzing the action of a photographic developer so that all of the remaining silver in the grain can be deposited.

We can draw still another analogy to illustrate the effectiveness of light energy in "damaging" an emulsion grain. You may have heard that the energy content of electromagnetic radiation, such as light, depends upon its frequency, i.e., the number of vibrations the light wave undergoes each second. The higher the frequency, the greater the energy. Blue-violet light, for example, to which all photographic emulsions respond, has a frequency of roughly 800 million million. That's a

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fantastic number of vibrations per second to subject an emulsion grain to. Suppose we imagine a log in the sea bouncing against a wharf in rhythm with the incoming ocean waves. Say that a new wave comes in every six seconds. What length of time would be required, then, for the log to undergo as many vibrations as blue-violet light does during, say, a one-tenth second exposure? The number of vibrations obviously equals the frequency multiplied by the time period. The frequency of the ocean waves is one-sixth since a new wave appears every six seconds. Our equation for calculating the desired length of time becomes:

800 million million x 1/10 second equals 1/6 x t-seconds

Therefore, t-seconds equals 80 million million times six. If we divide this by the number of seconds in a year $(60 \times 60 \times 24 \times 365)$ we get two million, one hundred thousand years. This is the length of time it would take for the log to make as many collisions against the wharf as a ray of blueviolet light makes against an emulsion grain in but one-tenth of a second.

The light does just enough damage to an emulsion grain in a fraction of a second to bring about its eventual total destruction. I dare say the log would cause considerable damage to the wharf in over two million years of pounding away.—THE END

SALON Calendar

2ND INT. EXHIBITION OF PHOTO-GRAPHS, Turin, Italy

Closes: Apr. 20 Exhibit: May 15-25

Fee: None

Fee: None
Sponsor: 2nd Int. Tractor Exhibit
Entry Forms: Dr. Rinaldo Prieri,
AFIAP, via XX Settembre, 2,
Turin, Italy
NOTE: This exhibit is part salon
and part contest. It has an agri-

cultural theme, and there are money prizes of from \$75 to \$500.

*20TH INT. NATURE SALON, Buffalo,

N. Y.

Closes: Apr. 21

Exhibit: May 6-May 18

Fee: \$1 for four prints
\$1 for four slides

Science Muse

Sponsor: Science Museum Photo-graphic Club

Entry Forms: Janice Goldsmith, Buffalo Museum of Science, Hum-boldt Park, Buffalo 11, N. Y.

5TH SALON OF NATURE PHOTOGRAPHY, Albany, N. Y.

Closes: Apr. 23 Exhibit: May and June Fee: None

Sponsor: New York State Museum Entry Forms: W. J. Schoonmaker, New York State Museum, Albany 1, N. Y.

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PICTURES in a MINUTE

by JOHN WOLBARST

Tiny, amazing new flashbulbs are coming on the market, but will they work with your Polaroid Land camera?



With the exception of budgets, waistlines and 1958 cars, we're in the midst of a rush to miniaturization of all kinds of things. And that includes flashbulbs. The smallest of these

are about the size of an undernourished grape, but they give an astonishingly bright burst of light. Being so tiny, they are convenient to carry, and I'm continually being asked if they can be used with Polaroid Land cameras. So I've done some testing.

It will simplify my tale if I first explain a few peculiarities of all flashbulbs.

Although the flash appears to be an instantaneous burst of light of constant brightness, this is not so. Actually, when the electric current from the flashgun prods the bulb into action, here's what happens:

A primer is ignited. This in turn starts the wire filling to burning. The flash starts off rather weakly, but quickly builds up to its maximum intensity or peak. This takes a few thousandths of a second (called milliseconds). Peak light output is maintained for a few milliseconds, and then the fire starts to die out. This is the fading or tail part of the flash.

All bulbs do not take the same amount of time to reach their peak, and they are classified as to whether they have a fast peak (Class F, the SF and SM bulbs), medium peak (Class M), or slow peak (Class S.)

The Class M are most commonly used in photography—they reach their peak in about 17 to 20 milliseconds. Most camera shutters, including those on Land cameras, are designed to synchronize with Class M bulbs. That is, the blades are wide apart at exactly the moment that a Class M bulb is emitting its maximum light. If the bulb reaches and passes its peak before the shutter blades are fully open (or vice versa) much or all of the light will be wasted, resulting in partial or total underexposure of the picture.

Best known and most useful of the

Class M bulbs are the No. 5 and the Press 25—so called midgets—which are fairly similar in light output. These are excellent for bounce flash, or for direct flash at considerable distances. Up close (like 4-6 ft.) with fast film, the enormous light output is hard to control and overexposure is common.

Better for direct flash at shorter ranges is a somewhat less powerful bulb called the Bantam 8.

Direct flash exposure guides for all those bulb types are included in the instruction sheet in each package of Polaroid Land film.

Not long ago General Electric produced a new bulb type, the M-2. This was really tiny. Other manufacturers soon followed suit. Although these bulbs carry the name M-2, it is my opinion that they do not properly belong in the Class M group. They reach their peak several milliseconds sooner than do the rest of the Class M bulbs. As a result, there can be a certain amount of light lost when M-2 bulbs are used with shutters designed for Class M synchronization. This includes Polaroid Land camera shutters, particularly those on the Models 110 and 110A, when used at 1/100 or 1/125 sec. Also, the M-2 bulbs have a rather small light output, suitable for direct flash, but not strong enough for bounce flash with Land cameras. So, I don't recommend them for this particular use, although they are ideal for some other purposes.

Recently, however, the entire picture was changed when Sylvania Electric Products, Inc. introduced a new tiny bulb—the M-25. This one is stuffed with shredded zirconium metal instead of the usual aluminum filling. Its light output is quite incredible—in a properly designed reflector it will throw virtually as much light as a No. 5 or Press 25 which is about 4X as big physically. Obviously, this one gave enough light to use with Polaroid Land cameras. But would it synchronize?

The answer is a qualified yes and no—it all depends on the camera.

I got quite satisfactory results with the M-25 and the large cameras (except the Pathfinders). For reasons not clear to me the results with a combination of the Highlander, Type 32 film and M-25 bulbs were inferior to those achieved with the large cameras and Type 42 film. So I wouldn't recommend the M-25 bulb for use with the Highlander.

Using Type 42 and 44 films in the (Continued on page 130)



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Shooting down offers many pictorial possibilities (see picture of baby on page 55); reverse the procedure and point up to get an unusual shot like the boy in a tree (page 54).



Crouch to get children on their own level. Less chance of distracting them from their playtime pursuits, thus enabling you to capture their expressions for a really engaging picture.



The pistol grip enables you to hold the camera steady enough for relatively slow shutter speeds. A cable release can be incorporated into the pistol grip and will minimize the possibility of accidental movement.

(Continued on page 120)

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HOW TO HOLD YOUR 21/4

(Continued from page 117)



Want to take pictures of a riot or mob scene without someone objecting to it, and perhaps taking a swing at you? Try this periscope technique from around a corner for safety's sake.



When taking pictures at the more accustomed waist-level height, be sure to keep elbows in (close to body), and use camera straps pulled taut to avoid any movement that might blur picture.



Best way to get a razor-sharp portrait is to prop your camera on a flat surface with the straps pulled tightly around the neck and wrists—extreme slow speeds possible in this manner.

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the **CAMERA CLUBS**

by MABEL SCACHERI

New trends in club programming: novel ideas from everywhere.



Even the most resourceful camera club program chairman must eventually get stuck for new ideas, so I have gathered together some novel pro-gram hints from the reports of clubs throughout

the country. Hope you'll find some of them useful.

A new one on me was the device of the Lens and Shutter Club of Mountain View, Calif. They obtained a large map of their community, hung it up in their meeting room, and let each member throw a dart at the map. Wherever his dart landed, the member was to make color shots within a block of the spot and bring his two best ones to the next meeting.

Field trips, industrial style

I notice a sort of trend toward field trips to industrial plants and big professional studios. The Camera Guild of Cleveland, O., made such an expedition to the darkroom setup of the Cleveland Plain Dealer some time ago, and say they found it all fascinating.

For their industrial picture shooting, the El Camino Real Color Pictorialists of Los Angeles, Calif., visited the Braun Engineering Co. manufacturing plant in Alhambra. Guided by members of the Braun Camera Club, they made pictures of welders, cranes in action, huge ovens, metal-working machines in operation, a telephone exchange, a printing plant in the process of printing a book, the dining rooms, photo lab and blueprint department.

I'd say that any of these subjects had it all over hackneyed material such as three puppies in a straw hat, the old mill, the gnarled hands on the Bible—oh, you can complete the list.

The Dallas Camera Club made a trip to the Gittings Studio, and got a demonstration from an experienced portrait man on posing and lighting runof-the-mill citizens to make them look pretty, distinguished or anyway better than they really do.

Members chose their own industrial subject in a contest of the Fortuna Color Slide Club, Scotia, Calif., and the titles of the winning shots give you an idea of the variety of material submitted: "Mexican Apprentice," "The Gardener" and "Tug and Logs."

I am all in favor of a few contests on special topics, provided the suggestion is novel and imaginative. The Telephone Camera Club of Manhattan came up with a good one, "At Play." That's broad enough to permit variety, and interesting enough to stimulate the beginners.

You might try such assignments as "Soft Touch," "Raw Deal," "Middle Man," "Three Is a Crowd," "Hook-Ups," "Seeing Things at Night,"
"Rough and Ready"—which are suggestions for picture ideas rather than limitation to a specific subject matter.

Of course there is more to making a good shot than having a good idea or good material. You have to handle it right. The bulletin of the Greater Lynn Camera Club, Lynn, Mass., recently presented a first rate dissertation by Arthur W. Day on subject matter and how to find it. He advises rambling along until something attracts your attention, take another look, then a closer look, and if you begin to have some emotional reaction, this is for you.

Fiend with red crayon

Now let me toss in a helpful hint to editors of camera club bulletins. The Portland Photographic Society, Portland, Ore., has had a bright, even fiendish, idea about getting contributions. Each month when they mail out the bulletin they circle the name of one member with a red crayon. That means this member should write a piece for the bulletin, about a demonstration he has seen, an article he has read, or a good idea picked up at another club's The red-circled individual meeting. can't say he didn't know you expected something from him, for next month.

Many clubs give courses in basic photography, and the member in charge of arranging the course may wonder just what to include in each of ten lessons. This is not the time of year to start such a course, but it is a good time to start thinking about one for next fall. The Greater Lynn Camera Club has an excellent one which started in January after the holiday scramble was over. It was outlined in detail in their December bulletin, and you may be able to wheedle a copy, or get a photostatic copy for a few cents, if you write to Michael Videtta, 867 Lynnfield St., Lynn, Mass. After all, why rack your brains when those wise people in Lynn have thought the whole thing out already?—THE END

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SUPER SUPER GRAPHIC

(Continued from page 89)

to match each lens, are easy to interchange quickly. A single distance scale serves for all lenses (photos 5 and 6, page 126). The design of this system is such that the distance scale needle (and the lens) may go beyond the infinity position when the lens is racked all the way back. Therefore, it is necessary to eye the distance scale in order to focus the lens for infinity.

Graflex engineers state that if the camera had a fixed infinity position the interchangeable lens rangefinder system could not have been made as simple and dependable as it now is. However, it seems to us that it would be easy to rig some sort of infinity, backstop for the most used lens, if inability to find infinity in a hurry ever becomes a problem.

A novel shutter release

The shutter is released electrically (photo 3, page 126). The button is convenient to the left thumb. It ends the fumbling around for shutter releases and eliminates the need for extra solenoids for off-the-camera flash pictures. What if this system breaks down? You can also release the shutter manually, if necessary.

Flashgun or speed light plugs into an outlet in the camera body. All wiring is internal, requiring special lens boards. However, the camera accepts some Pacemaker Graphic lens boards, but they need external wiring.

The tilts and swings on the Super Graphic appear quite modest, compared to a proper view camera, but careful tests showed that this camera could do surprisingly well, if fitted with a lens of adequate covering power.

The most important new feature is a forward tilt of the lens board (photo 10, page 127). The bed braces have been redesigned (photo 11, page 127) so they are very low and do not interfere with the sideways lens shift when using a wide-angle lens.

The bed drops to a single position which looks quite shallow, but Graflex engineers state that it accommodates a 65mm Super Angulon wide-angle lens without cutoff, with the back horizontal; with the back vertical, about $\frac{3}{8}$ in. of the negative is cut off. We did not have a chance to test this, as no lens was available.

The back revolves. However, the wire viewfinder on the camera we tested had no provision to match the back for a vertical picture. Since newsmen usually flip the whole camera for a vertical, and since the wire finder is not ordinarily used for tripod shots, this did not seem to be important. Graflex engineers state a new type of optical viewfinder will take care of this in the future.

The back has no swings or tilts. However, by combining the bed drop and the forward lens tilt (photo 11, page 127) some back movement can be simulated when the camera points down.

Versatile camera front

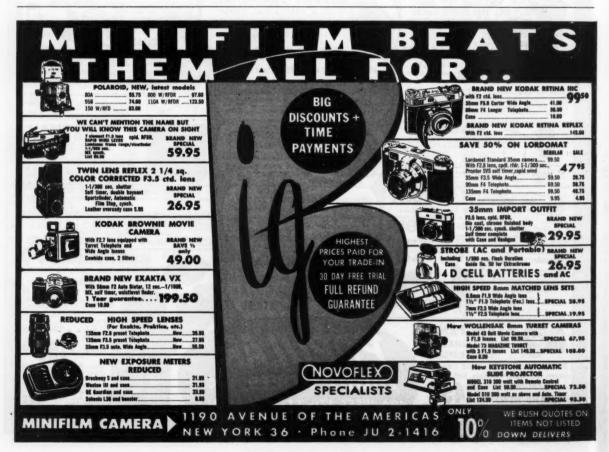
Picture tests of the lens shifts, swings and tilts demonstrated that the front end of the Super Graphic could solve many complex picture problems. Photos 12-15, pages 127 and 130, show how the plane of focus was shifted to make an "impossible" picture.

It seemed that some of the lens movement locks could be more convenient to use. But when the Super Graphic's lens board has been twisted to the desired position and locked, the lens is supported with exceptional rigidity, an important feature.

Finally, Graflex engineers deserve much credit for designing a sensible way to get a 4 x 5 camera on and off a tripod (photo 2, page 126).

The pictures on the following pages show details of the Super Graphic.

(Continued on page 126)



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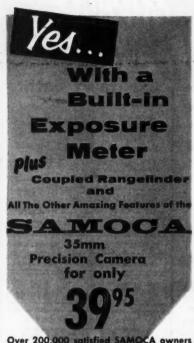
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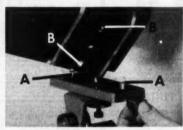
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SUPER SUPER GRAPHIC

(Continued from page 124)



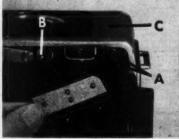
1. Closed Super Graphic is clean, compact box. Body is of tough, resilient extruded aluminum. Camera is locked by turning focusing knobs (A) so bed track engages top of camera body. Rangefinder (B) has wide base.



2. Presslok Tripod Mount screws securely to tripod. Powerfully sprung lock pins (A) engage slots (B), grip camera securely or release it in one second. Center pin enters tripod socket.



3. Shutter is released electrically. Convenient button (arrow) sends 45-volt BC jolt to solenoid behind lens board.



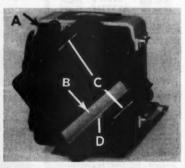
4. Power for shutter tripper and flashgun comes from two 22½-volt batteries (A) and capacitor. B is rangefinder eyepiece. Standard Graphic optical viewfinder may be fastened at C.



5. Footage scale atop camera is part of rangefinder system, has valuable flash feature. Set flash guide number (A), focus rangefinder on subject and note distance (B). Outer scale (C) shows proper f-number to use.



6. Rangefinder adjusts automatically to any focal length lens suitable for 4 x 5 camera when proper custom cut, matching cam (arrow) is inserted.



7. Latch (A) unlocks revolving back. When back is vertical, film holders must be inserted from bottom or they block rangefinder eyepiece. Clip (B) is for dark slide. Two latches (C) secure Graflok type cast magnesium back. Focusing hood (D is lock) is of metal and soft plastic, pulls right out of friction grip in back.



8. Lens board is secured by four locks (A) actuated by slides (B).



9. Shutter sync circuit connects to camera's internal wiring through two spring contacts (A). Solenoid (B) inside frame engages metal slide behind lens board to actuate tripper (C).

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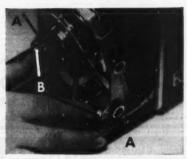
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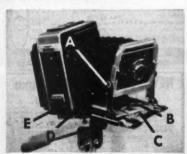
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10. New lens movement is forward tilt. Lock nuts (A) must be loosened, spring locks (B) depressed together to tilt board forward.



11. Nut (A) locks rising front. Lever (B) locks bed powerfully. Strong spring (C) is lateral shift and turn lock. New bed braces (D) are very low. Keyed plug (E) is for flashgun or speed light. Bed is shown dropped.



12. NO SWINGS WIDE OPEN: For quick practical test, targets were placed 20 in., 6 ft. and 16 ft. from lens. At f/4.7, with lens in normal position, it was impossible to get targets 1, 2 and 3 into focus simultaneously.

(Continued on page 128)

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SUPER SUPER GRAPHIC

(Continued from page 127)



13, FULL SWING WIDE OPEN: With lens swung fully to left, and still at f/4.7, targets 1 and 2 are in very sharp focus and 3 is fairly sharp.



14. NO SWINGS, f/32: Even when closed to smallest opening, lens in normal position is unable to get all three targets into sharp focus. Target 2 is moderately blurred, 3 totally so.



15. FULL SWING, f/14: With lens aperture closed only part way, all three targets are in very sharp focus.

There will be arguments about this camera. One old-time press photographer asked: "Why will it take any better pictures than my pre-Anniversary Speed Graphic did 20 years ago?" Well, maybe no better ones, but it can certainly take infinitely more kinds of pictures, more rapidly, and with much less trouble.

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WAYS AND MEANS

(Continued from page 22)

and-white process involve spreading of the processing liquid between the negative and print layers immediately before exposure instead of afterward. This may lead eventually to the formation of a re-usable negative from which additional prints can be made.

It is indicated that a lenticular color screen in the film may be one method for creating Polaroid color.

Steady does it

If you were on an ocean ship and you wanted to expose Kodachrome by the light of the setting sun, to include people laughing on deck and the moon just visible in the darkening sky, how would you do it? Michael Vaccaro faced that problem recently and solved it neatly by making a hand-held exposure of ½ sec. at f/2.

In order to minimize camera movement during such long exposures Vaccaro advises a definite stance and routine. The legs should be spread apart, the body relaxed with elbows close to sides. Avoid tenseness and movement of the chest. Press your camera against the forehead or side of the face and squeeze the shutter gently. It also helps to be in good physical condition—and to give up coffee and cigarettes!

—THE END

PICTURES IN A MINUTE

(Continued from page 114)

Models 150 and 95B, I could interchange Press 25 and M-25 bulbs with only small differences in the pictures. For direct flash, the No. 5/Press 25 exposure guide in the film instruction sheet seems to give correct exposure information for M-25 bulbs.

For bounce flash, the M-25 seems to have slightly less "oomph" than the Press 25, so your pictures may be a bit darker than you are used to. If so, use the next lower exposure number to lighten the picture.

The M-25 has a different base from the Press 25. To use it in your Polaroid flashgun, get from your photo dealer an adapter to fit "M-2 base to bayonet socket."

Although the M-25 should be used in specially designed reflectors, I found it worked OK with the Polaroid flashgun. The light pattern was satisfactory, even if not perfect.

My experience with the M-25 and the Pathfinders can be summed up briefly. It didn't work well with those shutters except at 1/30 or 1/25 sec. with the synchronizer selector lever at "X."

—THE END

P.S. Just as this was going to press General Electric made available its extra-tiny, super-powerful bulb, to be called the M-5. Since I've had no chance to test this I'll have to report on it in a future column.—J. W.



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MODERN

AUTOMATIC LENS, RAP-ID WIND ON MIRANDA



Specifications: Miranda A 35mm single-lens, eye-level prism reflex camera, Lens: 50mm f/1.9 Soligor in external automatic mount, focusing from 18 in. to infinity. F-stops to f/16. (Preset lens available as alternate.) Shutter: Cloth focalplane with linear speeds 1 to 1/1000 sec. Other features: Rapid wind and rewind levers, inter-changeable prism finder, hinged back. Adapters available for lenses with Pentacon, Praktica, Exakta mounts. Also limited close-up adapters for Leica thread and Contax bayonet lenses. Price: \$259.95. Importer: Allied Impex Corp., 17 W. 17 St., New York, N. Y.

One of the most versatile, silent and compact single-lens reflexes now has an automatic lens, rapid wind and rewind levers, more legible shutter speeds and frame counter, a higher top speed and scores of new accessories.

The Miranda was always a pleasure where unobtrusiveness proved essential. Few cameras were as silent in operation. The shutter was smooth enough to allow hand-held speeds of 1/15 sec. The wind mechanism was noted for the absence of ratchet whir. But the camera did lack an automatic lens plus rapid wind and rewind levers for faster operation. It now has them.

The Soligor 50mm f/1.9 is in a heavy brass mount with lens shade. As you press the shutter release on the mount, the diaphragm slowly shuts to a predetermined opening. When you release it the lens opens again to full

The pre-production model of the lens, tested by MODERN, had a slightly stiff diaphragm mechanism. However, the importer states that the production models will operate more easily. (Since the lens also was a nonproduction sample, MODERN did not test it for sharpness.)

In use, the camera operates swiftly. Loading, shooting and rewinding a roll of film is as fast an operation as any professional could want. The viewing system, which remains un-changed except for the addition of a small amount of leather trim on the top of the prism housing, shows a good contrasty image on an extremely finegrain ground glass screen. The central portion of the image is brighter than the edges.

Besides the manual or preset Exakta, Pentacon, etc., lenses which can be fitted to the Miranda with proper adapters, automatic Soligor 135mm f/3.5 and 35mm f/3.5 lenses in bayonet mounts will be available.

There are, among other accessories, microscope adapters, close-up bellows units, prescription eyepiece mountings, extension tubes, waistlevel finders, and a critical focuser. This critical focuser, incidentally, with two very sharp stages of magnification, is one of the best such units seen on any single-lens reflex.-H. K.

RANGEFINDER CAMERA FROM JAPAN: WALZ 355



Specifications: 35mm camera. Lens: non-interchangeable 7-ele-

ment 48mm f/1.9 \$ Kominar. Aperture range: f/1.9-f/16. Min. foeus: 2.7 ft. Shutter: COPAL, builtin MVX sync. Shutter speed range: 1-1/500 Sec. plus B. Viewing: coupled view-rangefinder with etched reticle. Film advance: thumb action, rapid wind. Other features: exposure counter that sets to "start" when hinged back is closed; film reminder dial; rewind knob that converts to crank for rewinding film; reversible lens hood supplied. Price: \$112, including leather everready case. Importer: U. S. Photo Supply Co., 6478 Sligo Mill Rd., Washington 12, D. C.

The new Walz 35 S is a new member of the fast lens-but moderate price—35mm clan. Imported from Japan, the 35 S handled easily and well in the field and gave sharp definition even at full aperture. As rangefinders on such cameras go, the bright etched reticle is quite bright, has adequate contrast and does let you superimpose images smoothly. Parallax markings in the form of a frame give the bounds of the picture and are etched in the viewfinder eyepiece itself. The outline frame stays in focus even when a point at infinity is being sighted. The 35 S has click stops for shutter settings.

Loading and rewinding are extremely simple operations. The film slips in the take-up spool easily and shows no sign of jamming. To rewind, a button is given a quarter turn and remains in that position while film is wound back into the cartridge. All in all, the 35 S is commendable in its

class.-D. J.

NEW LENS FOR LEICA: 90MM SUMMICRON

Specifications: Medium-long focus lens patterned after 50mm Summicron. Elements: 6. Aperture Range: f/2-f/16. Angle of View: 27° (diagonal). Min. Focus: 31/2 ft. Price: \$259.50 (screw mount); \$262.50 (bayonet mount). Importer: E. Leitz, Inc., 468 Fourth Ave., New York 16, N. Y.

TESTS

the newest cameras
the latest films
important accessories

The new Summicron 90 should be welcomed by those who found the 85mm Summarex or the 90mm Elmar unsatisfactory for one reason or another. The Summarex, one of the two fastest lenses in the Leitz line, is too expensive for many amateurs, and tends to be soft at its maximum aperture. On the other hand, the 90mm Elmar, in spite of all its advantages (superb resolving power, minimum aperture of f/32, light weight, etc.), is too slow to be adequate for shooting in low light. The 90mm Summicron fills the gap nicely by combining a high speed of f/2 (which is fast enough, considering all the super high-speed films available) and moderate cost.



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A brief acquaintance with this lens, in which I used it for both test chart and more casual shooting, proved to me that it is one of the finest lenses available. It provides sharp corner-to-corner coverage, even at its maximum aperture.

The Summicron 90 comes with a lens shade which can be reversed to fit over the lens barrel. The lens can be divided into two parts and the front unit attached with a proper adapter (in preparation) to a bellows device and Visoflex for close-up and macrophotography.—Y. ERNEST SATOW

TOP GE METER GETS MORE THAN FACELIFT

Specifications: Golden Crown (type PR-3) photoelectric exposure meter. Sensitivity: 6 to 25,600 foot-candles (from .08 foot-candles with Dynacell). Features: Film index range from .1 to 20,000 ASA, movie settings 8 to 128 fps, f-stops from f/1 to f/45, EVS 1 to 20, Polaroid Land settings 1 to 9. Price: \$34.50; Dynacell light multiplier \$7.95. In-



cident light attachment \$1.50.

Manufacturer: General Electric Co.

At first glance, you might be misled into thinking that slight styling changes are the only differences between the PR-3 and its predecessor, the PR-2. Not so. While the meter is housed in the same plastic casing, there are welcome improvements.

The major change involves the use of the Dynacell, a 16X multiplier for low light intensities. As before, it folds neatly beneath the meter when not in use, but can be positioned quickly. It no longer has an incident light grid and there is no incident light setting on the meter dial. Instead, there is a single DC (Dynacell) setting which gives the user two stops more sensitivity for reflected light readings than he could get with the previous model. The meter can still be used for incident readings, however.

Styling changes on the meter face, more complete scale markings and a fluorescent pointer are additional worthwhile changes.

The increased sensitivity with reflected light readings at low light levels caused a number of "existing light photographers" testing the meter to pause and reflect on buying one immediately. The photographer who finds himself taking pictures in poor light will be hard pressed to find a better meter to help him. Accuracy, at all light levels, and ruggedness are amazingly good.—H. K.

MODERN PHOTOGRAPHY'S exclusive monthly equipment report section devoted to informative, unbiased field tests of equipment submitted to the editors for review.

FOLDING PROJECTOR THE FER-COLOR 6-6

Specifications: Folding combination table and screen projector for both 2½ x 2½ and 35mm slides. Light Source: 100-watt fan cooled, AC/DC. Lenses: For 2½ x 2½, 85mm f/2.8 Som-Berthiot; for 35mm, 57mm f/2.8 Som-Berthiot. Price: \$179.50 with both lenses. Importer: Buttafarri Corp., 425 Fifth Avenue, New York 18, N. Y.

The Fer-Color 6-6 is probably the handiest if not the most inexpensive solution to the simple slide show you can find.

Instead of arriving at a friend's house with projector, slide box and tripod, you carry a neat, square, thin metal box resembling a portable typewriter. You set it on a table, open the lid and proceed to show all your 35 mm and $2 \frac{1}{4} \times 2 \frac{1}{4}$ slides on the 12×12 -in. screen in the projector lid. An efficient fan, barely audible,



MODERN TESTS

(Continued from page 133)

cools the low-wattage lamp, and the Som-Berthiot lenses and efficient condenser system produce a screen image which has no peer.

If your audience becomes a crowd, you flip down the projector cover and project on the wall. At 4 ft. you can project a 3 x 3-ft. image. Excellent for small rooms.

The Fer-Color 6-6 supersedes the older model which, with 50-watt illumination and no blower, was barely adequate for the 35mm slides it projected. The new model with twice the brightness can be used just about anywhere for two sizes of slides.

You won't find an automatic changer in the Fer-Color. There is no blackout between slide changes. It is a manually operated machine built in the tradition of a Rolls-Royce.

It is highly unlikely that anything on this machine (except the lamp) will wear out in the next 100 years or so. Each piece is machined with watchmaker precision. Focusing, bulb change, condenser cleaning are all simple, efficient operations. Two slide boxes, one 35mm, one 2½ x 2½, are furnished with the projector. These attach inside so you can carry all your slides with you.—H. K.

BRAUN 35MM BRINGS AUTOMATION CLOSER

Specifications: Braun Paxette Super III 35mm camera. Lens: 50mm Braun-Color-Ennit f/2.8. Other interchangeable Enna, Schneider, Steinheil lenses from 28 to 200mm including 50mm f/1.9 will be available. Shutter: Behind-the-lens Prontor SLK with linear speeds of 1 sec. to 1/300 sec. Other Features: Automatic exposure matching system with built-in meter, rapid wind and rewind levers, projected bright line viewfinder frames. Price: \$149.95. Importers: Burleigh Brooks, 10 W. 46th Street, New York, N. Y.

The semi-automatic exposure setting camera is carried a great many steps further in the new Braun 35.

For those who haven't noticed the new step toward photographic automation, let me sum it up in general: You point the exposure meter in camera at the subject—as you would any reflecting light exposure meter. The meter needle is on the top of the camera. By changing either shutter speed or lens opening, you cause a second pointer to move within the same window as the exposure meter pointer. When both pointers are

aligned—one over the other, the camera is set properly, exposurewise.

The Super III has an excellent rangefinder/viewfinder with three bright, projected frames. The behind-



the-lens SLK Prontor shutter mount has a bayonet at front. Lenses can be changed in five seconds or so.

The rapid wind and rewind levers are unusual, being located at the back of the camera. The wind lever advances film every two strokes.

The semi-automatic camera will seem a strange beast indeed to some photographers. But for the camera owner who thinks that lengthy calculations and arguments over exposure are often such nonsense, and getting on with the picture taking is of prime importance, the Super III may well prove he's right.—H. K.





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Bulk	A	NS	0	C)	-	C	C	L	C)	R	~	d	a	1	li	ght	
or 1	u	ng.																	1
35mm	x	100'															\$1	1.95	1
35mm	x	50'																6.50	1
0 7	-	001/																4 00	

KODAK

Neg	anv	6 9	are	y
Kodak P	lus X	OF	Supe	XX
Microfile,				
28 mm w	100	24 B		anni
FREE:	100'	100'	of a	bove
Kodak Ba			-	
or Kodak	Infra	red .	. 35	mm s
200 ft			1.8	.0

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ASA32		35m	mx75
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Process (25 sh)\$1.986 for	\$8.95
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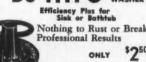
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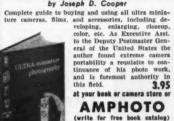
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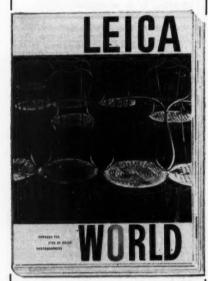
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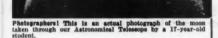
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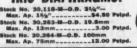
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